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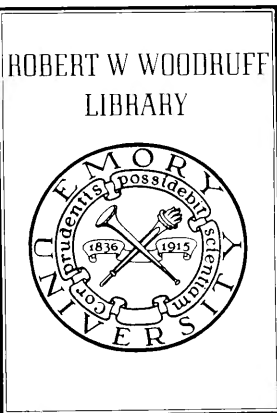
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NORTHERN ITALY.

MONEY-TABLE.

(Comp. p. xi.)

Approximate Equivalents.

Italian.		American.		English.			German.		Austrian.	
<i>Lire.</i>	<i>Cent.</i>	<i>Doll.</i>	<i>Cts.</i>	<i>L.</i>	<i>S.</i>	<i>D.</i>	<i>Mk.</i>	<i>Pfg.</i>	<i>Fl.</i>	<i>Kr.</i>
—	5	—	1	—	—	$\frac{1}{2}$	—	4	—	2
—	25	—	5	—	—	$2\frac{1}{2}$	—	20	—	12
—	50	—	10	—	—	5	—	40	—	24
—	75	—	15	—	—	$7\frac{1}{4}$	—	60	—	36
1	—	—	20	—	—	$9\frac{3}{4}$	—	80	—	48
2	—	—	40	—	1	$7\frac{1}{4}$	1	60	—	96
3	—	—	60	—	2	5	2	40	1	44
4	—	—	80	—	3	$2\frac{1}{2}$	3	20	1	92
5	—	1	—	—	4	—	4	—	2	40
6	—	1	20	—	4	$9\frac{3}{4}$	4	80	2	88
7	—	1	40	—	5	$7\frac{1}{2}$	5	60	3	36
8	—	1	60	—	6	5	6	40	3	84
9	—	1	80	—	7	$2\frac{1}{2}$	7	20	4	32
10	—	2	—	—	8	—	8	10	4	80
11	—	2	20	—	8	$9\frac{3}{4}$	8	80	5	28
12	—	2	40	—	9	$7\frac{1}{2}$	9	60	5	76
13	—	2	60	—	10	5	10	40	6	24
14	—	2	80	—	11	$2\frac{1}{2}$	11	20	6	72
15	—	3	—	—	12	—	12	—	7	20
16	—	3	20	—	12	$9\frac{3}{4}$	12	80	7	68
17	—	3	40	—	13	$7\frac{1}{2}$	13	60	8	16
18	—	3	60	—	14	5	14	40	8	64
19	—	3	80	—	15	$2\frac{1}{2}$	15	20	9	12
20	—	4	—	—	16	—	16	20	9	60
25	—	5	—	1	—	—	20	40	12	—
100	—	20	—	$\frac{1}{4}$	—	—	81	60	48	—

DISTANCES. Since the consolidation of the Kingdom of Italy the French *mètre* system has been in use throughout the country, but the old Italian *miglio* (pl. *le miglia*) is still sometimes preferred to the new *kilomètre*. One kilomètre is equal to 0.62138, or nearly $\frac{5}{8}$ ths, of an English mile. The Tuscan *miglio* is equal to 1.65 kilomètre or 1 M. 44 yds.; the Roman *miglio* is equal to 1.49 kilomètre or 1630 yds.

ITALY

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER

FIRST PART:

NORTHERN ITALY

INCLUDING

LEGHORN, FLORENCE, RAVENNA,

AND

ROUTES THROUGH SWITZERLAND AND AUSTRIA

WITH 16 MAPS AND 28 PLANS

NINTH REMODELLED EDITION

LEIPSIC: KARL BAEDEKER, PUBLISHER.
LONDON: DULAU AND CO., 37 SOHO SQUARE, W.
1892.

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‘Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto ~~the~~em all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.’

PREFACE.

THE objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there is probably no country in Europe where the patience is more severely taxed than in some parts of Italy.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, corresponding to the thirteenth German edition, has, like its predecessor, been thoroughly revised and considerably augmented. Its contents have been divided into groups of routes arranged historically and geographically (*Piedmont, Liguria, Lombardy, Venetia, The Emilia, and Tuscany*), each group being provided with a prefatory outline of the history of the district. Each section is also prefaced with a list of the routes it contains, and may be removed from the volume and used separately if desired.

The introductory article on Art, which has special reference to Northern Italy and Florence, and the art-historical

notices prefixed to the descriptions of the larger towns and principal picture-galleries are due to the late *Professor Anton Springer*, of Leipzig. In the descriptions of individual pictures, the works of *Messrs. Crowe and Cavalcaselle* have been laid extensively under contribution, and also occasionally the works of *Ruskin* and others.

The MAPS and PLANS, upon which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). The POPULATIONS are given from the most recent official sources.

HOTELS (comp. p. xviii). Besides the modern palatial and expensive establishments, the Handbook also mentions a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, and reasonable. The value of these asterisks, it need hardly be observed, varies according to circumstances, those prefixed to town hotels and village inns signifying respectively that the establishments are good of their kind. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. The average charges are stated in accordance with the Editor's own experience, or from the bills furnished to him by travellers. Although changes frequently take place, and prices generally have an upward tendency, the approximate statement of these items which is thus supplied will at least enable the traveller to form an estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks.

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4. *The Environs of Genoa* (1 : 100,000): p. 72.

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Abbreviations.

M. = Engl. mile.
 hr. = hour.
 min. = minute.
 Alb. = Albergo (hotel).
 Omn. = omnibus.
 N. = north, northwards, northern.
 S. = south, etc.
 E. = east, etc.

W. = west, etc.
 R. = room.
 B. = breakfast.
 D. = dinner.
 A. = attendance.
 L. = light.
 déj. = déjeuner 'à la fourchette'.
 pens. = pension.

DISTANCES. The number prefixed to the name of a place on a railway or high-road indicates its distance in English miles from the starting-point of the route or sub-route.

ASTERISKS. Objects of special interest, and hotels which are believed worthy of special commendation, are denoted by asterisks.

Chronological Table of Recent Events.

1846. June 16. Election of Pius IX.
1848. March 18. Insurrection at Milan. — March 22. Charles Albert enters Milan. Republic proclaimed at Venice. — May 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba'). — May 29. Radetzky's victory at Curtatone. — May 30. Radetzky defeated at Goito; capitulation of Peschiera. — July 25. Radetzky's victory at Custoza. — Aug. 6. Radetzky's victory at Milan. — Aug. 9. Armistice. — Nov. 15. Murder of Count Rossi at Rome. — Nov. 25. Flight of the Pope to Gaeta.
1849. Feb. 5. Republic proclaimed at Rome. — Feb. 17. Republic proclaimed in Tuscany, under Guerazzi. — March 16. Charles Albert terminates the armistice (ten days' campaign). — March 23. Radetzky's victory at Novara. — Mar. 24. Charles Albert abdicates; accession of Victor Emmanuel II. — Mar. 26. Armistice; Alessandria occupied by the Austrians. — Mar. 31. Haynau conquers Brescia. — April 5. Republic at Genoa overthrown by La Marmora. — Apr. 11. Reaction at Florence. — Apr. 30. Garibaldi defeats the French under Oudinot. — May 15. Subjugation of Sicily. — July 4. Rome capitulates. — Aug. 6. Peace concluded between Austria and Sardinia. — Aug. 22. Venice capitulates.
1850. April 4. Pius IX. returns to Rome.
1855. Sardinia takes part in the Crimean War.
1856. Congress at Paris. Cavour raises the Italian question.
1859. May 20. Battle of Montebello. — June 4. Battle of Magenta. — June 24. Battle of Solferino. — July 11. Meeting of the emperors at Villafranca. — Nov. 10. Peace of Zurich.
1860. March 18. Annexation of the Emilia (Parma, Modena, Romagna). — Mar. 22. Annexation of Tuscany. — Mar. 24. Cession of Savoy and Nice. — May 11. Garibaldi lands at Marsala. — May 27. Taking of Palermo. — July 20. Battle of Melazzo. — Sept. 7. Garibaldi enters Naples. — Sept. 18. Battle of Castellfidardo. — Sept. 29. Ancona capitulates. — Oct. 1. Battle of the Volturno. — Oct. 21. Plebiscite at Naples. — Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies.
1861. Feb. 13. Gaeta capitulates after a four months' siege. — March 17. Victor Emmanuel assumes the title of king of Italy. — June 6. Death of Cavour.
1864. Sept. 15. Convention between France and Italy.
1866. June 20. Battle of Custoza. — July 5. Cession of Venetia. — July 20. Naval battle of Lissa.
1867. Nov. 3. Battle of Mentana.
1870. Sept. 20. Occupation of Rome by Italian troops. — Oct. 9. Rome declared the capital of Italy.
1878. Jan. 9. Death of Victor Emmanuel II.; accession of Humbert I. — Feb. 7. Death of Pius IX. — Feb. 20. Election of Leo XIII.

INTRODUCTION.

'Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
E'en in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.'

BYRON.

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Italy depends of course on the traveller's resources and habits, but, as a rule, it need not exceed that incurred in other much frequented parts of the continent. The average expenditure of a single traveller, when in Italy, may be estimated at 25-30 francs per day, or at 12-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

Money. The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*; 1 fr. 25 c. = 1 s. = 1 German mark (comp. p. ii). In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 *centesimi*. A piece of 5 c. is called a *soldo*, or *sou*, and as the lower classes often keep their accounts in *soldi*, the traveller will find it useful to accustom himself to this mode of reckoning. The gold and silver coins of France, Switzerland, Greece, and Belgium circulate freely in Italy. The traveller should be on his guard against base coin (forged pieces of $\frac{1}{2}$, 1, and 2 lire are common), worn pieces, Swiss silver coins with the seated figure of Helvetia, coins from the papal mint, and South American and Roumanian coins, which cannot be parted with except at a loss, and he should also refuse Greek copper coins. Even Italian gold coins issued before 1863 ('*Re eletto*') are not current. The recognized paper currency in N. Italy consists of the *Biglietti di Stato* and the banknotes of the *Banca Nazionale*, to which may be added those of the *Banca di Toscana* in Tuscany; other notes should be refused. The smallest banknotes now issued are those of 5 fr.

BEST MONEY FOR THE TOUR. *Circular Notes* or *Letters of Credit*, obtainable at the principal English or American banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise their nominal value. A moderate supply of *French Gold* will also be found desirable.

Sovereigns are received at the full value (about 25-26 fr.) by the principal hotel-keepers, but not in out-of-the-way places.

EXCHANGE. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('*cambialvaluta*'). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of small notes, at it is often difficult to change those of large amount. Besides the small notes, 1-1½ fr. in copper should also be carried in a separate pocket or pouch.

Money Orders payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates: up to 2*l.*, 6*d.*; 5*l.*, 1*s.*; 7*l.*, 1*s.* 6*d.*; 10*l.*, 2*s.* These are paid in gold. The identity of the receiver must sometimes be guaranteed by two well-known residents, or by a *Libretto di Ricognizione Postale* (1 fr.; with 10 coupons), obtained at any head post-office, but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in England is 40c. per 1*l.* sterling.

II. Period and Plan of Tour.

Season. As a general rule the spring and autumn months are the best season for a tour in N. Italy, especially April and May or September and October. Winter in Lombardy and Piedmont is generally a much colder season than it is in England, but Nice and the whole of the Riviera, Pisa, and Venice afford pleasant and sheltered quarters. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies.

Plan. The chief centres of attraction in N. Italy are Milan, Venice, Genoa, and Florence. The following short itinerary, beginning and ending at Milan, though very far from exhausting the beauties of N. Italy, includes most of the places usually visited, with the time required for a glimpse at each.

	Days
Milan (R. 17), and excursion to Pavia (the Certosa, R. 25)	2½
To the Lago di Como, Lago di Lugano, and Lago Maggiore (RR. 20, 21, 23) and on to Turin	2½
Turin (R. 7)	1
From Turin to Genoa (R. 12a or 12b)	½
Genoa (R. 13), and excursion to Pegli (Villa Pallavicini, p. 73)	2
Viâ Spezia to Pisa, see R. 16; Pisa (R. 48)	1½
Viâ Lucca and Pistoja to Florence, see R. 49	1
Florence (R. 50)	6
From Florence to Bologna (R. 46)	½
Bologna (R. 44)	1½
Excursion to Ravenna (R. 45)	1
From Bologna viâ Ferrara (R. 43) to Padua, see R. 42	1
[Or to Modena (R. 41) and Parma (R. 40), see R. 39]	1½
From Modena viâ Mantua to Verona (see R. 33) and viâ Vicenza to Padua (see R. 34)]	1½
Padua (R. 35), and thence to Venice	1
Venice (R. 37)	4
From Venice (viâ Vicenza) to Verona (R. 32), see R. 34	2
[Excursion to Mantua (p. 179), when the way from Modena to Verona viâ Mantua is not adopted]	½

	Days
<i>Lago di Garda</i> (R. 30)	1½
From <i>Peschiera</i> viâ <i>Brescia</i> (R. 29) and <i>Bergamo</i> to <i>Milan</i> (R.R. 28, 27)	1
To those who wish to visit only a part of North Italy (whether the eastern or western), the following itineraries may be recommended: —	

a. Eastern Part, starting from the Brenner Railway.	Days
From <i>Trent</i> or <i>Mori</i> to <i>Riva</i> (p. 161), <i>Lago di Garda</i> (R. 30)	1½
<i>Verona</i> (R. 32)	1
Excursion to <i>Mantua</i> (p. 179)	½
From <i>Verona</i> viâ <i>Vicenza</i> (p. 184) to <i>Padua</i>	1
<i>Padua</i> (R. 35), and thence to <i>Venice</i>	1
<i>Venice</i> (R. 37)	4
From <i>Venice</i> viâ <i>Ferrara</i> (R. 43) to <i>Bologna</i>	1
<i>Bologna</i> (R. 44)	1½
Excursion to <i>Ravenna</i> (R. 45)	1
From <i>Bologna</i> to <i>Modena</i> (R. 41) and <i>Parma</i> (R. 40), see R. 39	1½
From <i>Parma</i> viâ <i>Piacenza</i> (p. 260) to <i>Milan</i>	½
<i>Milan</i> (R. 17), and excursion to <i>Pavia</i> (the <i>Certosa</i> , R. 25)	2½
<i>Lago Maggiore</i> , <i>Lago di Lugano</i> , <i>Lago di Como</i> (R.R. 20, 21, 23) and from <i>Lecco</i> viâ <i>Bergamo</i> and <i>Brescia</i> (R. 29) to <i>Verona</i>	3½

b. Western Part, starting from the St. Gotthard, Splügen, or Simplon.	Days
<i>Lago di Como</i> , <i>Lago di Lugano</i> , <i>Lago Maggiore</i> (R.R. 20, 21, 23)	2
<i>Milan</i> (R. 17)	2
From <i>Milan</i> to <i>Turin</i> (R. 11)	1
<i>Turin</i> (R. 7), and thence to <i>Genoa</i> (R. 12a or 12b)	1
<i>Genoa</i> (R. 13), and excursion to <i>Pegli</i> (Villa Pallavicini, p. 73)	1
Excursion to <i>Nice</i>	3
From <i>Genoa</i> viâ <i>Novi</i> , <i>Voghera</i> , and <i>Pavia</i> (<i>Certosa</i> , R. 25) to <i>Milan</i>	1½

The traveller entering Italy for the first time should do so, if the season be favourable, not by rail, but by one of the Alpine passes (Splügen, Simplon, etc.), as only thus will he obtain an adequate idea of the full ethnographical significance of the Alps, which conceal so new and so strange a world from northern Europe. The luxurious character of the Italian climate, vegetation, and scenery, the soft richness of the language, and the courtly manners of the upper classes all present a striking contrast to the harsher and rougher characteristics of German Switzerland or the Tyrol. On no account, however, should he traverse these passes at night, and he should always inform himself beforehand of the condition of the diligence, and raise an energetic protest against broken windows and similar inconveniences. In spring it is advisable to wear coloured spectacles as a precaution against the dazzling reflection from the extensive snow-fields (p. xxvi).

III. Language.

It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, *i. e.* considerably more than the ordinary charges. French

is very useful, as the Italians are very partial to that language, and it may suffice for Rome and some of the main routes; but for those who desire the utmost possible freedom, and who dislike being imposed upon, a slight acquaintance with the language of the country is indispensable. Those who know a little Italian, and who take the usual precaution of ascertaining charges beforehand (*contrattare*, bargain) in the smaller hotels, in dealings with drivers, gondoliers, guides etc., and in shops, will rarely meet with attempts at extortion in North Italy.†

IV. Passports. Custom House. Luggage.

Passports, though not required in Italy, are occasionally useful. Registered letters, for example, will not be delivered to strangers, unless they exhibit a passport to prove their identity. The countenance and help of the English and American consuls can, of course, be extended to those persons only who can prove their nationality. The Italian police authorities are generally civil and obliging.

Foreign Office passports may be obtained through Lee and Carter, 440 West Strand, E. Stanford, 26 Cockspur Street, Charing Cross, or W. J. Adams, 59 Fleet Street (charge 2s.; agent's fee 1s. 6d.).

Custom House. The examination of luggage at the Italian frontier railway-stations is generally lenient, but complaints are sometimes made as to a deficiency of official courtesy at diligence-stations. Tobacco and cigars (only six pass free) are the articles chiefly sought for. The custom-house receipts should be preserved, as travellers are sometimes challenged by the excise officials in the interior. At the gates of most of the Italian towns a tax (*dazio consumo*) is levied on comestibles, but travellers' luggage is passed at the barriers (*limite daziario*) on a simple declaration that it contains no such articles.

Luggage. If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person (comp. p. xvii).

† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *gn* and *gl* between vowels like *ny* and *ly*. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *ā*, *ee*, *o*, *oo*. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl). 'Voi' is used in addressing waiters, drivers, etc., 'tu' by those only who are proficient in the language. 'Voi' is the usual mode of address among the Neapolitans, but elsewhere is generally regarded as inelegant or discourteous.

V. Public Safety. Beggars.

Public Safety in North Italy is on as stable a footing as to the N. of the Alps. The policeman in the town is called *Guardia*; the gend'arme in the country, *Carabiniere* (black coat with red facings and cocked hats). No one may carry weapons without a licence. Concealed weapons (sword-sticks; even knives with spring-blades, etc.) are absolutely prohibited.

Begging still continues to be one of those national nuisances to which the traveller must accustom himself. It is most prevalent at church-doors, but has also begun to increase in some country-districts. If a donation be bestowed, it should consist of the smallest possible copper coin.

VI. Gratuities. Guides.

Gratuities. — The traveller should always be abundantly supplied with copper coin in a country where trifling donations are in constant demand. Drivers, guides, and other persons of the same class invariably expect, and often demand as their right, a gratuity (*buona mano*, *mancia*, *da bere*, *bottiglia*, *caffè*, *fumata*) in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need have no scruple in limiting his donations to the smallest possible sums, as liberality frequently becomes a source of annoyance and embarrassment. Thus, if half-a-franc is bestowed where two sous would have sufficed, the fact speedily becomes known, and the donor is sure to be besieged by numerous other applicants whose demands it is impossible to satisfy. The following hints will be found useful by the average tourist. In private collections a single visitor should bestow a gratuity of $\frac{1}{2}$ fr., 2-3 pers. $\frac{3}{4}$, 4 pers. 1 fr. For repeated visits half as much. For opening a church-door, etc. 10-20 c. is enough, but if extra services are rendered (*e.g.* uncovering an altar-piece, lighting candles, etc.) from $\frac{1}{3}$ to 1 fr. may be given.

In hotels and restaurants about 5-10⁰/₀ of the reckoning should be given in gratuities, or less if service is charged for. When 'service' and 'couvert' appear on the bill, no fees should be given.

Valets de Place (*Guide*, sing. *la Guida*) may be hired at 5-7 fr. per day. The most trustworthy are those attached to the chief hotels. In some towns the better guides have formed societies as 'Guide patentate'. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionnaire, as any such intervention tends considerably to increase the prices.

In Venice etc. parties are frequently formed by the guides, who undertake to conduct them to all the sights at a charge of 4 fr. each person, which includes gondola-fares and fees, but, as the number is unlimited, the members of the party lose their independence. A party of 2-6 persons will find it far preferable to have a guide at their own disposal (fee about 20 fr. per day, including everything).

VII. Railways and Steam Tramways.

Railways. — Northern Italy is now overspread with so complete a network of railways that the traveller will seldom use any other conveyance, except on the Alpine routes and on the lakes. The rate of travelling is very moderate, rarely reaching 30 M. per hour. The first-class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. Separate first and second-class compartments are reserved for ladies. Sleeping-carriages (*coupé à letti*) are provided on all the main lines at a small extra charge. Railway time is that of Rome, 52 min. before Greenwich and 40 min. before Paris.

Among the expressions with which the railway-traveller will soon become familiar are — '*pronti*' (ready), '*partenza*' (departure), '*si cambia convoglio*' (change carriages), and '*uscita*' (egress). The station-master is called '*capostazione*'. Smoking compartments are labelled '*pei fumatori*', those for non-smokers '*è vietato di fumare*'.

When about to start from a crowded station, the traveller will find it convenient to have as nearly as possible the exact fare ready before taking tickets. 'Mistakes' are far from uncommon on the part of the ticket-clerks. In addition to the fare, a tax of 5 c. is payable on each ticket, and the express fares are 10 per cent higher than the ordinary. It is also very important to be at the station early. The ticket-office at large stations is open 1 hr., at small stations $\frac{1}{4}$ – $\frac{1}{2}$ hr. before the departure of the train. Holders of tickets alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the *uscita*, except in the case of the very large stations, where they are collected before the passengers alight.

Passengers by night-trains from the larger stations may hire pillows (*cuscino, guanciale*; 1 fr.). These must not be removed from the compartment.

The traveller should, if possible, know the weight of his luggage approximately, in order to guard against imposition (1 kilogramme = about $2\frac{1}{3}$ lbs.). No luggage is allowed free, except small articles taken by the passenger into his carriage. The luggage-ticket is called *lo scontrino*. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff. Those who intend to make only a short stay at a place, especially when the town or village lies at a considerable distance from the railway, had better leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*; 10 c. per day per cwt. or fraction of a cwt.). Luggage, however, may be sent on to the final destination, though the traveller himself break the journey. On alighting at small stations, the traveller should at once look after his luggage in person.

During the last few years an extraordinary number of robberies of passengers' luggage have been perpetrated in Italy without detection, and articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem (comp. p. xiv).

The enormous weight of the large trunks used by some travellers not

infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

The best collections of time-tables are the '*Indicatore Ufficiale delle Strade Ferrate*', etc. (published monthly by the *Fratelli Pozzo* at Turin; price 1 fr.) and the *Orario del Movimento Treni e Piroscafi* (published by Arnaboldi at Florence; 1 fr.). Smaller editions, for of N. Italy only (*Ferrovie dell'Alta Italia*), are also issued.

THROUGH TICKETS to various parts of Italy are issued in London (at the principal stations of the southern railways; by Messrs. Cook & Son, Ludgate Circus; etc.), in Paris, and at the chief towns of Germany and Switzerland. They are generally available for 30 days, and each passenger is allowed 56 Engl. lbs. of luggage free.

Those with whom economy is an object may save a good deal by taking return-tickets to the Swiss frontier, travelling third-class through Switzerland, and then taking circular tour tickets in Italy.

CIRCULAR TICKETS (*viaggi circolari*) to the principal towns in Italy, the Italian lakes, etc., available for 20-60 days, may be purchased in London, in France, and in Germany, as well as in Italy, at a reduction of 45 per cent (but without a free allowance of luggage). For Northern Italy there are upwards of twelve different circular tours, for which 10-30 days are allowed, and which are described in detail in the railway guides mentioned above. These tickets require to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. If, therefore, the traveller leaves the train before the station for which his ticket has been stamped he must at once apply to the *capostazione* for recognition of the break in the journey ('*accertare il cambiamento di destinazione*'). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an '*annotazione*' at the station where he alights, enabling him to resume his circular tour after his digression ('*vale per riprendere alla stazione . . . il viaggio interrotto a . . .*'). If this ceremony be neglected the holder of the ticket is required to pay treble fare for the omitted portion of the route for which the ticket is issued.

RETURN TICKETS (*Biglietti d'andata e ritorno*) may often be advantageously used for short excursions, but they are generally available for one day only, except those issued on Saturdays and the eves of festivals. It should also be observed that if the traveller alights at a station short of his destination he forfeits the rest of his ticket for the direction in which he is proceeding. In returning the ticket is not available unless he starts from the end-station for which the ticket was issued.

Within the last few years a system of *Steam Tramways* (*Tramvia a Vapore*) has been developed in North Italy, which entirely throws into the shade anything of the kind hitherto attempted in Great Britain or America. The principal centres of this system are Milan and Turin (see pp. 90, 26). These tramways are on the whole of little importance for the tourist, but facilitate a visit to several interesting little towns at some distance from the great railway-routes. The rate of speed attained on them is about half that of the ordinary railways. Comp. the *Indicatore Ufficiale*.

VIII. Hotels.

FIRST CLASS HOTELS, comfortably fitted up, are to be found at all the principal resorts of travellers in Northern Italy, most of them having fixed charges: room 2½-5 fr., bougie 75 c. to 1 fr., attendance (exclusive of the 'facchino' and porter) 1 fr., table d'hôte 4-6 fr. The charge for dinner does not include wine, which is usually poor and dear. For a prolonged stay an agreement may generally be made with the landlord for pension at a more moderate rate. Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is apt to be raised. The cuisine is a mixture of French and Italian. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-1½ fr.), that it is often cheaper to take a cab. It is also easier for those who use a cab to proceed to another hotel, should they not like the rooms offered them. Rooms on the ground-floor should be avoided.

The **SECOND CLASS HOTELS** are thoroughly Italian in their arrangements, and are rarely very clean or comfortable. The charges are little more than one-half of the above. They have no table d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte*, or a dinner *a prezzo fisso*, may be procured at any hour. Morning coffee, especially in the smaller towns, is usually taken at a café and not at the inn. It is everywhere customary to make enquiries beforehand as to the charges for rooms, not forgetting the *servizio e candela*. These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may be visited by ladies; but the new-comer should frequent hotels of the first class only.

The **PENSIONS** of Venice and Florence also receive passing travellers, but as the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

HÔTELS GARNIS are to be found in most of the larger towns, with charges for rooms similar to those in the second-class hotels.

PRIVATE APARTMENTS are recommended for a prolonged stay. A distinct agreement as to rent should be made beforehand. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of some one acquainted with the language and customs of the place (*e.g.* a banker), in order that 'misunderstandings' may be prevented. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice. Comp. p. xxvi.

Money and other valuables should either be carried on the person or entrusted to the landlord in exchange for a receipt.

The popular idea of cleanliness in Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of

their climate. The traveller in N. Italy will rarely suffer from this shortcoming even in hotels of the second class; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere di Persia*, or Keating's) or camphor somewhat repels their advances. The *zanzare*, or gnats, are a source of great annoyance, and often of suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzariere*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit lamp is also recommended, and pastilles may be purchased at the principal chemists' for the same purpose (see p. 199). A weak solution of carbolic acid in water is efficacious in allaying the discomforts occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camicia (di tela, di cotone, di lana)*; collar, *il solino, il colletto*; cuff, *il polsino*; drawers, *le mutande*; woollen undershirt, *una flanella* or *giubetta di flanella*; petticoat, *la sottana*; stocking, *la calza*; sock, *la calzetta*; handkerchief (silk), *il fazzoletto (di seta)*. To give out to wash, *dare a bucato (di bucato, newly washed)*; washing list, *la nota*; washerwoman, laundress, *la stiratrice, la lavandaja*; buttons, *i bottoni*.

IX. Restaurants, Cafés, Osterie.

Restaurants of the first class (*Ristoranti*) in the larger towns resemble those of France or Germany, and have similarly high charges. — The more strictly national *Trattorie* are chiefly frequented by Italians and gentlemen travelling alone, but those of the better class may be visited by ladies also. They are generally open from 11 till comparatively early in the evening, but are frequented chiefly between 5 and 8. Breakfast or a light luncheon before 1 o'cl. may be more conveniently obtained at a *café* (p. xx). Dinner may be obtained *alla carta* for 1½-3 fr., and sometimes *a prezzo fisso* for 2-5 fr. The waiters expect a gratuity of 2-5 soldi. The diner who wishes to confine his expenses within reasonable limits should refrain from ordering dishes not mentioned in the bill of fare. The waiter is called *camerière* (or *bottega*), but the approved way of attracting his attention is by knocking on the table. If too importunate in his recommendations or suggestions he may be checked with the word '*basta*'. The diner calls for his bill with the words '*il conto*'.

List of the ordinary dishes at the Italian restaurants.

<i>Antipasti</i> , relishes taken as whets.	<i>Salami</i> , sausage (usually with garlic, oglio).
<i>Minestra</i> or <i>Zuppa</i> , soup.	<i>Pollo</i> , or <i>pollastro</i> , fowl.
<i>Brodo</i> or <i>Consumè</i> , broth or bouillon.	<i>Potaggio di pollo</i> , chicken-fricassée.
<i>Zuppa alla Santè</i> , soup with green vegetables and bread.	<i>Anitra</i> , duck.
<i>Gnocchi</i> , small puddings.	<i>Gallinaccio</i> , turkey.
<i>Minestra di riso con piselli</i> , rice-soup with peas.	<i>Stufatino</i> , ragout.
<i>Risotto (alla Milanese)</i> , a kind of rice pudding (rich).	<i>Crochetti</i> , croquettes.
<i>Paste asciutte</i> , macaroni, <i>al sugo e al burro</i> , with sauce and butter;	<i>Erbe</i> , vegetables.
<i>al pomodoro</i> , with tomatoes.	<i>Contorno, Guarnizione</i> , garnishing, vegetables, usually not charged for.
	<i>Asparagi</i> , asparagus.
	<i>Spinaci</i> spinach.

Carne lessa, bollita, boiled meat; *in umido, alla genovese*, with sauce; *ben cotto*, well-done; *al sangue*, all inglese, underdone; *ai ferri*, cooked on the gridiron.

Manzo, boiled beef.

Fritto, una Frittura, fried meat.

Frittata, omelette.

Arrosto, roasted meat.

Arrosto di vitello, or di mongana, roast-veal.

Bistecca, beefsteak.

Majale, pork.

Montone, mutton.

Coscietto, loin.

Testa di vitello, calf's head.

Fegato di vitello, calf's liver.

Braccioletta di vitello, veal-cutlet.

Costoletta alla minuta, veal-cutlet with calves' ears and truffles; *alla Milanese*, baked in dough.

Esgaloppe, veal-cutlet with bread-crumbs.

Patate, potatoes.

Quaglia, quail.

Tordo, field-fare.

Lodola, lark.

Pesce, fish.

Sfoglìa, a kind of sole.

Funghi, mushrooms (often too rich).

Presciutto, ham.

Carciofi, artichokes.

Piselli, peas.

Lenticchie, lentils.

Cavoli fiori, cauliflower.

Fave, beans.

Fagiolini, Cornetti, French beans.

Mostarda, simple mustard.

Mostarda inglese or.

Senape, hot mustard.

Sale, salt.

Pepe, pepper.

Ostriche, oysters (good in winter only).

Dolce, sweet dish.

Frutta, Giardinetto, fruit-desert.

Crostata di frutti, fruit-tart.

Crostata di pasta sfoglìa, a kind of pastry.

Fragole, strawberries.

Pera, pear.

Pomi, Mele, apples.

Persici, Pesche, peaches.

Uva, bunch of grapes.

Fichi, figs.

Noci, nuts.

Limone, lemon.

Arancio or portogallo, orange.

Finochcio, root of fennel.

Pane francese, bread made with yeast (the Italian is made without).

Formaggio, cacio, cheese (*Gorgonzola, Stracchino*).

The **Wine Shops** (*Osterie*) are almost exclusively frequented by the lower ranks, except in Tuscany. Bread, cheese, and eggs are usually the only viands provided.

Wine (*vino da pasta*, table-wine; *nero*, red; *bianco*, white; *pastaso*, sweet; *asciutto*, dry; *del paese, nostramo*, wine of the country) is usually supplied in bottles one-half or one-fifth of a litre (*un mezzo litro; un quinto or bicchiere*). Wines of a better quality are sold in ordinary quarts and pints.

In the NORTH OF ITALY the following are the best wines: the carefully manufactured Piedmontese brands, *Barolo, Nebiolo, Grignolino, Barbera*, and the sparkling *Asti spumante; Valtellina*, known also in E. Switzerland; the Vincentine *Marzemino* and *Breganze* (a white sweet wine); the Paduan *Bagnoli*; the Veronese *Valpolicella*; in the province of Treviso, *Conegliano, Raboso di Piave, Prosecco*, and *Verdiso*; in Udine, *Refosco*; the wine of *Bologna*, partly from French vineyards; *Lambrusco*, etc.

In TUSCANY the best wines (all red) are: *Chianti* (best *Broglio*), *Rufina* (best *Pomino*), *Nipozzano*, *Altomera*, and *Carmignano*, and *Alcatico* (sweet). *Orvieto* and *Montepulciano* are produced farther to the south. — In Tuscany a 'fiasco' a straw-covered flask, usually holding three ordinary bottles is generally brought, but only the quantity consumed is paid for. Smaller bottles may be obtained: *mezzo fiasco* (1/2), *quarto fiasco* (1/4), *ottavino* (1/8).

Cafés are frequented for breakfast and lunch, and in the evening by numerous consumers of ices.

Caffè nero, or coffee without milk, is usually drunk (20-25 c. per cup). *Caffè latte* is coffee mixed with milk before served (30-50 c.); or *caffè e latte*, i. e. with the milk served separately, may be preferred. *Mischio*, a mixture of coffee and chocolate (20-25 c.), is considered wholesome and nutritious. Cakes or biscuits 10-15 c.

The usual viands for lunch are ham, sausages, cutlets, beefsteaks, and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices (*sorbetto* or *gelato*) of every possible variety are supplied at the cafés at 30-90 c. per portion; or half a portion (*mezzo*) may be ordered. *Granita*, or half-frozen ice, is much in vogue in the forenoon. *Limonata*, iced lemonade, *Gassosa*, aerated lemonade, and *Aranciata*, orangeade, are also frequently ordered. The waiters, who expect a sou or more, according to the amount of the payment, are apt to be inaccurate in changing money.

The principal Parisian and Viennese newspapers are to be found at all the larger cafés, English less often. Italian papers (usually 5 c.) are everywhere offered by newsvendors.

Cigars in Italy are a monopoly of Government, and bad. The prices of the home-made cigars (*Scelti Romani*, *Virginias*, *Vevays*, *Pressati*, *Cavours*, *Napoletani*, *Toscani*, *Minghetti*, etc.) vary from 7½ to 18 c. Good imported cigars may be bought at the best shops in the large towns for 25-60 c. each, and also foreign cigarettes. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

X. Sight, Theatres, etc.

Churches are open in the morning till 12 or 12.30, and generally again from 4 to 7 p. m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals and for a week or two before Easter the works of art are often entirely concealed by the temporary decorations. Those which are always kept covered are shown by the verger (*sagrestano*, or *nonzolo*), who expects a fee of 30-50 c. from a single traveller, more from a party.

Museums, picture-galleries, and other collections are usually open from 9 or 10 to 4 o'clock. All the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays (and sometimes on Thursdays also) gratis. Artists are admitted without charge. Gratuities are forbidden.

The collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), the Monday and Tuesday during the Carnival, Palm Sunday, Easter Sunday, Ascension Day, Whitsunday, Fête de Dieu (Corpus Christi), the Festa dello Statuto (first Sunday in June), Assumption of the Virgin (15th Aug.), Nativity of the Virgin (8th Sept.), Festival of the Annunciation (25th Mar.), All Saints' Day (1st Nov.), and on Christmas Day. A good many other days are also sometimes observed as holidays, such as the Thursday before the Carnival (Giovedì grasso), the day sacred to the local patron-saint, and the birthdays of the king (14th Mar.) and queen (20th Nov.). — For Florence, comp. p. 348.

Theatres. Performances in the large theatres begin at 8 or 8.30, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. The pit (*platée*), to which the '*biglietto d'ingresso*' gives access, is the usual resort of the men, while the boxes and sometimes the stalls (*scanni chiusi*, *sedie chiuse*, *poltrone*, or *posti distinti*) are frequented by ladies. A box (*palco*) must always be secured in advance. — A visit to some of the smaller theatres, where dramas and comedies are acted, is recom-

mended for the sake of accustoming the ear to the language. Performances in summer take place in the open air, in which case smoking is allowed. — The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the orchestra. The instrumental music is rarely good.

XI. Post Office. Telegraph.

In the larger towns the **Post-Office** is open daily from 8 a.m. to 8 or 8.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

Letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. When asking for letters the traveller should present his visiting-card instead of giving his name orally. Postage-stamps (*francobolli*) are sold at the post-offices and at many of the tobacco-shops.

LETTERS of 15 grammes ($\frac{1}{2}$ oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 20 c., abroad (*per l'estero*) to any of the states included in the postal union (now comprising the whole of Europe as well as the United States, Canada, etc.) 25 c. The penalty (*segnatassa*) for insufficiently prepaid letters is considerable. — **POST-CARDS** (*cartolina postale*) for both Italy (white) and abroad (*per l'estero*; green) 10 c., reply-cards (*con risposta pagata*), inland 15 c., abroad 20 c. — **BOOK-PACKETS** (*stampe sotto fascia*), 2 c. per 50 grammes, for abroad 5 c. — **REGISTRATION-FEE** (*raccomandazione*) for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed '*raccomandata*', and the stamps must be affixed in front at the different corners. — **POST OFFICE ORDERS**, see p. xii.

A **PARCEL POST** exists between Italy and Great Britain, the rates and conditions of which may be ascertained at any post-office. Articles such as flowers, etc., not liable to duty are best sent as samples of no value (*campione senza valore*) in Italy 2 c. per 50 gr., abroad 10 c.

Telegrams. For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr. : Great Britain 39 c., France 14, Germany 20, Switzerland 6-14, Austria 6-14, Belgium 19, Denmark 23, Russia 49, Sweden 38, Norway 36 c. To America from $3\frac{3}{4}$ fr. per word upwards, according to the state. — Within the kingdom of Italy, 15 words 1 fr., each additional word 5c.; telegrams with special haste (*telegrammi urgenti*), which take precedence of all others, may be sent at thrice the above rates.

XII. Climate. Winter Stations. Seaside Resorts. Health, by Dr. Hermann Reimer.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded

by the central chain of the Alps. The average winter-temperature here is 37-40° Fahr. as compared with 28-32° on the N. side of the mountains. Places nestling close to the S. base of the Alps, such as *Arco*, *Gardone-Riviera*, *Lugano*, and *Pallanza*, thus form an excellent intermediate stage between the bleak winter of N. Europe and the semi-tropical climate of the Riviera or S. Italy. A peculiarity of the climate here is afforded by the torrents of rain which may be expected about the equinoctial period. The masses of warm and moisture-laden clouds driven northwards by the S. wind break against the Alpine chain, and discharge themselves in heavy showers, which fill the rivers and occasion the inundations from which Lombardy not unfrequently suffers. If, however, the traveller continues his journey towards the S. through the plain of Lombardy he again enters a colder and windy region. The whole plain of the Po, enclosed by snow-capped mountains, exhibits a climate of a thoroughly continental character; the summer is as hot as that of Sicily, while the winter is extremely cold, the mean temperature being below 35° Fahr. or about equal to that of the lower Rhine. Changes of weather, dependent upon the direction of the wind, are frequent; and the humidity of the atmosphere, occasioned in part by the numerous canals and rice-marshes, is also very considerable. A prolonged residence in Turin or Milan should therefore be avoided by invalids, while even robust travellers should be on their guard against the trying climate. As we approach the Adriatic Sea the climate of the Lombard plain loses its continental character and approximates more closely to that of the rest of the peninsula. The climatic peculiarities of Venice are described at p. 202.

As soon as we cross the mountains which bound the S. margin of the Lombard plain and reach the Mediterranean coast, we find a remarkable change in the climatic conditions. Here an almost uninterrupted series of winter-resorts extends along the coast from *Hyères* to *Genoa* and thence to *Leghorn*, and these are rapidly increasing both in number and popularity. The cause of the mild and pleasant climate at these places is not far to seek. The Maritime Alps and the Ligurian Apennines form such an admirable screen on the N., that the cold N. winds which pass these mountains do not touch the district immediately at their feet, but are first perceptible on the sea 6-10 M. from the coast. It is of no unfrequent occurrence in the Riviera that the harbours are perfectly smooth while the open sea is agitated by a brisk tempest. Most of the towns and villages on the coast lie in crescent-shaped bays, opening towards the S., while on the landward side they are protected by an amphitheatre of hills. These hills are exposed to the full force of the sun's rays, and the limestone of which they are composed absorbs an immense amount of heat. It is therefore not to be wondered at that these hothouses of the Riviera show a higher temperature in winter than many places much farther to the S. Thus,

while the mean temperature of Rome in the three coldest months is 46° Fahr., that of the Riviera is 48-50°.

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W. to supply the vacuum. The most notorious of these coast-winds is the *Mistral*, which is at its worst at Avignon and other places in the Rhone Valley, where it may be said without exaggeration to blow on one of every two days. As a rule this wind lasts for a period of 3-17 days at a time, rising at about 10 a.m. and subsiding at sunset; and each such period is generally followed by an interval of calm and fine weather. As the Mistral sweeps the coast from W. to E. it gradually loses its strength, so that at San Remo, for instance, it is much less violent than at Cannes or Hyères. The N.E. wind on the contrary is much stronger in Alassio and San Remo than on the coast of Provence. The *Scirocco* as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W. half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While *Nice* has 36 rainy days between November and April, *Menton* has 44, *Nervi* 54, and *Pisa* 63. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Cisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The mildness of the climate of the Riviera requires, perhaps, no better proof than its rich southern vegetation. The *Olive*, which is already found in the neighbourhood of the N. Italian lakes, here attains great luxuriance, while the *Eucalyptus globulus* (which grows rapidly and to an astonishing height), the *Orange*, the *Lemon*, and several varieties of *Palms* also flourish.

The geological character of the Riviera is also of sanitary significance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the winter-sunshine. On account of its softness it is also extensively used for road-making, and causes the notorious dust of the Riviera, which

forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts, however, take great pains to mitigate this evil as far as practicable. After heavy rain the roads are apt to be very muddy.

The advantages that a winter-residence in the Riviera, in contradistinction to the climate of northern Europe, offers to invalids and delicate persons, are a considerably warmer and generally dry atmosphere, seldom disturbed by storms, yet fresh and pure, a more cheerful sky, and comparative immunity from rain. The 'invalid's day', or the time during which invalids may remain in the open air with impunity, lasts here from 10 a.m. to 4 p.m. The general effect of a prolonged course of open-air life in the Riviera may be described as a gentle stimulation of the entire physical organism. It is found particularly beneficial for convalescents, the debilitated, and the aged; for children of scrofulous tendency; and for the martyrs of gout and rheumatism. The climatic cure of the Riviera is also often prescribed to patients with weak chests, to assist in the removal of the after-effects of inflammation of the lungs or pleurisy, or to obviate the danger of the formation of a chronic pulmonary discharge. The dry and frequently-agitated air of the Riviera is, however, by no means suitable for every patient of this kind, and the immediate vicinity of the sea is particularly unfavourable to cases of a feverish or nervous character. The stimulating effects of the climate are then often too powerful, producing sleeplessness and unwholesome irritation. The dry air of the Riviera di Ponente is also prejudicial to many forms of inflammation of the wind-pipe and bronchial tubes, which derive benefit from the air of Nervi, Pisa, or Ajaccio. Cases of protracted nephritis or diabetes, on the contrary, often obtain considerable relief from a residence here.

The season on the Ligurian coast lasts from about the beginning of October to the middle of May. In September it is still too hot, and in March it is so windy that many patients are obliged to retire farther inland, *e.g.* from Nice to *Cimiez*. Many invalids make the mistake of leaving the Riviera too soon, and thus lose all the progress they have made during the winter, through reaching home in the unfavourable transition period between winter and spring. It is better to spend April and May at some intermediate station, such as *Pallanza* or *Lugano*.

The average temperature of the three winter-months (December, January, and February) at the following winter-resorts is as here given: Lugano 36.5° Fahr., Pallanza 38.5°, Venice 38.75°, Arco 38.75°, Gardone-Riviera 40°, Pisa 42°, Nervi 48°, Nice 49°, Cannes 49.5°, Mentone (E. bay) 49.75°, San Remo 51°, Ajaccio 52°.

The above considerations will show that it is often necessary to discount the unpropitious opinions of those who happen to have visited the Riviera under peculiarly unfavourable climatic conditions. Not only do the ordinary four seasons differ from each other

on the Riviera, but the different parts of winter are also sharply discriminated. An uninterrupted series of warm and sunshiny days may be counted on with almost complete certainty in October and the first half of November. Then follows a rainy season, lasting till the end of the year, which restricts, but by no means abolishes, open-air exercise. January and February are generally fine and cloudless, but invalids have often to be on their guard against wind. March here, as elsewhere in the south, is the windiest month of all, but is much less boisterous in the E. part of the Riviera (from *Mentone* to *Nervi*) than at *Hyères*, *Cannes*, and *Nice*. April and May are delightful months for those who require out-door life in a warm climate. Places such as *Nice*, *Cannes*, *Mentone*, *San Remo*, and *Nervi* naturally offer many comforts and resources in unfavourable weather which are lacking at smaller and newer health-resorts.

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as *Cannes*, *Nice*, *Alasio*, *Savona*, *Pegli*, *Spezia*, *Viareggio*, *Leghorn*, and *Venice*. The Mediterranean is almost tideless; it contains about 41 per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A plaid should be carried to neutralise the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best), may be used with advantage. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should also be taken in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust. The visitor should see that all the doors and windows close satisfactorily. Windows should be closed at night.

Health. English and German medical men are to be met with in the larger cities, and in most of the wintering-stations of the Riviera. English and German chemists, where available, are recommended in preference to the Italian, whose drugs are at once dearer and of poorer quality. Foreigners frequently suffer from diarrhoea in Italy, which is generally occasioned by the unwonted heat. The homœopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata. A small portable medicine-case, such as those prepared and stocked with tabloid drugs by *Messrs. Burroughs, Wellcome, & Co.*, Holborn Viaduct, London, will often be found useful.

Italian Art.

A Historical Sketch by Professor A. Springer.

One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their influence at every step, and involuntarily becomes susceptible to their power. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations, therefore, will hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

The two great epochs in the history of art which principally arrest the attention are those of *Classic Antiquity*, and of the 16th century, the culminating period of the so-called *Renaissance*. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a

INTRO-
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CLASSIC AND
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deeper insight into the development of Hellenic art, an indiscriminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the HELLENIC temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and symmetrical decoration, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. As long as a visit to Greece and Asia Minor is within the reach of comparatively few travellers, a sojourn in Italy may be recommended as best calculated to afford instruction with respect to the growth of ancient art. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

This supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in Sicily, such as those of *Selinunto* (but not all dating from the same period), and the ruined temples at *Syracuse*, *Girgenti*, and *Segesta*. On the mainland the so-called Temple of Neptune at *Pæstum*, as well as the ruins at *Metapontum*, are striking examples of the fully developed elegance and grandeur of the Doric order. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus

gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely renounce independent effort. This remark applies especially to their **ARCHITECTURE**. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character; but the aggregate effect is always imposing, the skill in blending contrasts, and the directing taste admirable. The lofty gravity of the *Doric Style*† must not be sought for at Rome. The Doric

† Those unacquainted with architecture will easily learn to distinguish the different Greek styles. In the Doric the shafts of the columns (without bases) rest immediately on the common pavement, in the Ionic they are separated from it by bases. The flutings of the Doric column immediately adjoin each other, being separated by a sharp ridge, while those of the Ionic are disposed in pairs, separated by broad unfluted intervening spaces. The Doric capital, expanding towards the summit, somewhat resembles a crown of leaves, and was in fact originally adorned with painted representations of wreaths; the Ionic capital is distinguished by the volutes (or scrolls) projecting on either side, which may be regarded rather as an appropriate covering of the capital than as the capital itself. The entablature over the columns begins in the Doric style with the simple, in the Ionic with the threefold architrave; above which in the Doric order are the metopes (originally openings, subsequently receding panels) and triglyphs (tablets with two angular grooves in front, and a half groove at each end, resembling extremities of beams), and in the Ionic the frieze with its sculptured enrichments. In the temples of both orders the front culminates in a pediment. The so-called Tuscan, or early Italian column, approaching most nearly to the Doric, exhibits no decided distinctive marks; the Corinthian, with the rich capital formed of acanthus-leaves, is essentially of a decorative character only. The following technical terms should also be observed. Temples in which the columns are on both sides enclosed by the projecting walls are termed 'in antis' (antæ = end-pilasters); those which have one extremity only adorned by columns, prostyle; those with an additional pediment at the back, supported by columns, amphiprostyle; those entirely surrounded by columns, peripteral. In some temples it was imperative

column in the hands of Roman architects lost the finest features of its original character, and was at length entirely disused. The Ionic column also, and corresponding entablature, were regarded with less favour than those of the Corinthian order, the sumptuousness of which was more congenial to the artistic taste of the Romans. As the column in Roman architecture was no longer destined exclusively to support a superstructure, but formed a projecting portion of the wall, or was of a purely ornamental character, the most ornate forms were the most sought after. The graceful Corinthian capital, consisting of slightly drooping acanthus-leaves, was at length regarded as insufficiently enriched, and was superseded by the so-called Roman capital (first used in the arch of Titus), a union of the Corinthian and Ionic. An impartial judgment respecting Roman architecture cannot, however, be formed from a minute inspection of the individual columns, nor is the highest rank in importance to be assigned to the Roman temples, which, owing to the different (projecting) construction of their roofs, are excluded from comparison with the Greek. Attention must be directed to the several-storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (*e.g.* as members of a façade), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted, the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at *Verona*, the Triumphal Arches at *Aosta* and *Susa*, etc.), and though the smaller local collections of Lombardy and Tuscany may not detain the traveller long, he will undoubtedly find ample food for his admiration in the magnificent antique sculptures at Florence (the *Niobe Group*, the *Apollino*, the formerly over-rated *Medicean Venus*, etc.). — Upper Italy and Tus-

that the image of the god erected in the cella should be exposed to the rays of the sun. In this case an aperture was left in the ceiling and roof, and such temples were termed hypæthral. Temples are also named tetrastyle, hexastyle, octastyle, etc. according to the number of columns at each end. — A most attractive study is that of architectural mouldings and enrichments, and of those constituent members which respectively indicate superincumbent weight, or a free and independent existence. Research in these matters will enable the traveller more fully to appreciate the strict harmony of ancient architecture

cany stand, on the other hand, in the very forefront of the artistic life of the middle ages and early Renaissance, and Venice may proudly boast of having brilliantly unfolded the glories of Italian painting at a time when that art had sunk at Rome to the lowest depths. In order, however, to place the reader at a proper point of view for appreciating the development of art in N. Italy, it is necessary to give a short sketch of the progress of Italian art in general from the early part of the middle ages onwards.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianised, and a new period of art began. This is sometimes erroneously regarded as the result of a forcible rupture from ancient Roman art, and a sudden and spontaneous invention of a new style. But the eye and the hand adhere to custom more tenaciously than the mind. While new ideas, and altered views of the character of the Deity and the destination of man were entertained, the wonted forms were still necessarily employed in the expression of these thoughts. Moreover the heathen sovereigns had by no means been unremittingly hostile to Christianity (the most bitter persecutions did not take place till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organise themselves in the midst of heathen society. The consequence was, that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early Christian art continued to follow up the lessons of the ancient. The best proof of this is afforded by the paintings of the Roman CATACOMBS. These were by no means originally the secret, anxiously-concealed places of refuge of the primitive Christians, but constituted their legally-recognised, publicly-accessible burial-places. Reared in the midst of the customs of heathen Rome, the Christian community perceived no necessity to deviate from the artistic principles of antiquity. In the embellishment of the catacombs they adhered to the decorative forms handed down by their ancestors; and in design, choice of colour, grouping of figures, and treatment of subject, they were entirely guided by the customary rules. Even the sarcophagus-sculptures of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style sprang up in the pictorial, and the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the requirements of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

The term BASILICA STYLE is often employed to designate early Christian architecture down to the 10th century. The name is of great antiquity, but it is a mistake to suppose that the early Christian basilicas possessed anything beyond the mere name in common with those of the Roman fora. The latter struc-

CHRISTIAN
PERIOD
OF ART.

CHURCH
ARCHITECTURE.

tures, which are proved to have existed in most of the towns of the Roman empire, and served as courts of judicature and public assembly-halls, differ essentially in their origin and form from the churches of the Christians. The forensic basilicas were neither fitted up for the purposes of Christian worship, nor did they, or the heathen temples, serve as models for the construction of Christian churches. The latter are rather to be regarded as extensions of the private dwelling-houses of the Romans, where the first assemblies of the community were held, and the component parts of which were reproduced in ecclesiastical edifices. The church, however, was by no means a servile imitation of the house, but a free development from it, of which the following became the established type. A small portico borne by columns leads to the anterior court (atrium), surrounded by colonnades and provided with a fountain (cantharus) in the centre; the eastern colonnade is the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apse). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a columnar structure, occupied a detached position in the apse; the space in front of it, bounded by cancelli or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early Christian basilicas exhibit a neglect of external architecture, the chief importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often procured by plundering the ancient Roman edifices, and transferring the spoil to the churches with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the 'triumphal' arch which separates the apse from the nave. The mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at RAVENNA, where during the Ostrogothic supremacy (493-552), as well as under the succeeding Byzantine empire, architecture was zealously cultivated. The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the interior appropriately moulded with reference to the superincum-

BYZANTINE
STYLE.

bent arches. There, too, the art of mosaic painting was sedulously cultivated, exhibiting in its earlier specimens (in *S. Giovanni in Fonte* and *S. Nazario e Celso*) greater technical excellence and better drawing than the contemporaneous Roman works. At Ravenna the Western style also appears in combination with the Eastern, and the church of *S. Vitale* (dating from 547) may be regarded as a fine example of a Byzantine structure.

The term 'BYZANTINE' is often misapplied. Every work of the so-called dark centuries of the middle ages, everything in architecture that intervenes between the ancient and the Gothic, everything in painting which repels by its uncouth, ill-proportioned forms, is apt to be termed Byzantine; and it is commonly supposed that the practice of art in Italy was entrusted exclusively to Byzantine hands from the fall of the Western Empire to an advanced period of the 13th century. This belief in the universal and unqualified prevalence of the Byzantine style, as well as the idea that it is invariably of a clumsy and lifeless character, is entirely unfounded. The forms of Byzantine architecture are at least strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the recess of the apse, every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and insignificant passages; the apse loses its intimate connection with the nave, being separated from it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of *S. Sophia*, and prevails throughout Oriental Christendom, but in the West, including Italy, only occurs sporadically. With the exception of the churches of *S. Vitale* at Ravenna, and *St. Mark* at Venice, the edifices of Lower Italy alone show a frequent application of this style.

The Byzantine imagination does not appear to have exercised a greater influence on the growth of other branches of Italian art than on architecture. A brisk traffic in works of art was carried on by Venice, Amalfi, and other Italian towns, with the Levant; the position of Constantinople resembled that of the modern Lyons; silk wares, tapestry, and jewellery were most highly valued when imported from the Eastern metropolis. Byzantine artists were always welcome visitors to Italy, Italian connoisseurs ordered works to be executed at Constantinople, chiefly those in metal, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the inference that Italian art was quite subordinate to Byzantine. On the contrary, notwithstanding various external influences, it

underwent an independent and unbiassed development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be admitted, that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition, and the national idea of form could not be repressed or superseded.

About the middle of the 11th century a zealous and promising artistic movement took place in Italy, and the seeds **ROMAN-ESQUE STYLE.** were sown which three or four centuries later yielded so luxuriant a growth. As yet nothing was matured, nothing completed, the aim was obscure, the resources insufficient; meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme; these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the Romanesque period (11th-13th cent.), and the then prevalent forms of art the **Romanesque Style**. As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their filial relation to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party-conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches are unquestionably the more organically conceived, the individual

parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa, founded as early as the 11th century, or the church of S. Miniato near Florence, dating from the 12th, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the courses of stone, presents a fine decorative effect. At the same time the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. In the Baptistery of Florence (S. Giovanni) a definite Roman structure (the Pantheon) has even been imitated. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object; the ideal which they have in view, although perhaps instinctively only, lies in the past; to conjure up this, and bring about a Renaissance of the antique, appears to be the goal of their aspirations. They apply themselves to their task with calmness and concentration, they indulge in no bold or novel schemes, but are content to display their love of form in the execution of details. What architecture as a whole loses in historical attraction is compensated for by the beauty of the individual edifices. While the North possesses structures of greater importance in the history of the development of art, Italy boasts of a far greater number of pleasing works.

There is hardly a district in Italy which does not boast of interesting examples of Romanesque architecture. At *Verona* we may mention the famous church of St. Zeno with its sculptured portals. In the same style are the cathedrals of *Ferrara*, *Modena*, *Parma*, and *Piacenza*, the church of S. Ambrogio at *Milan*, with its characteristic fore-court and façade, and that of S. Michele at *Pavia*, erroneously attributed to the Lombardi. Tuscany abounds with Romanesque edifices. Among these the palm is due to the cathedral of *Pisa*, a church of spacious dimensions in the interior, superbly embellished with its marble of two colours and the rows of columns on its façade. To the same period also belong the neighbouring Leaning Tower and the Baptistery. The

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churches of *Lucca* are copies of those at Pisa. Those of *Florence*, however, such as the octagonal, dome-covered baptistery and the church of S. Miniato al Monte, exhibit an independent style.

The position occupied by Italy with regard to **Gothic** architecture is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects (practised at Assisi by the German master Jacob), and adopted as being in consonance with the tendency of the age; it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of *Milan* cannot be regarded as a fair specimen of Italian Gothic, but this style must rather be sought for in the mediæval cathedrals of *Florence*, *Siena*, *Orvieto*, in the church of S. Petronio at *Bologna*, and in numerous secular edifices, such as the Loggia dei Lanzi at Florence, the communal palaces of mediæval Italian towns, and the palaces of *Venice*. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from these cathedrals. The spacious interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices, — whether to their disadvantage, it may be doubted. It is not so much the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, as a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique.

The apparently sudden and unprepared-for revival of ancient ideals in the 13th century is one of the most interesting phenomena in the history of art. The Italians themselves could only account for this by attributing it to chance. The popular story was that the sculptor **NICCOLÒ PISANO** was induced by an inspection of ancient sarcophagi to exchange the prevailing style for the ancient, and indeed in one case we can trace back a work of his to its antique prototype. We refer to a relief on the pulpit in the Baptistery at Pisa, several figures in which are borrowed from a Bacchus vase still preserved in the Campo Santo of that city (pp. 321, 324). Whether Niccolò Pisano was a member of a local school or was trained under foreign influences we are as yet unable to determine. His sculptures on the pulpits in the Baptistery of Pisa and the Cathedral of Siena introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher interest is awakened by their peculiarly fresh and lifelike tone, indicating the enthusiastic concentration with which the master devoted himself to his task. During the succeeding period (Pisan School) ancient characteristics were placed in the background, and importance was attached solely to life and expression (e.g. reliefs on the façade of the Cathedral at Orvieto). Artists now began to impart to their compositions the impress of their own peculiar views, and the public taste for poetry, which had already strongly manifested itself, was now succeeded by a love of art also.

From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who observed the change of views, the revolution in sense of form, and the superiority of the more recent works in life and expression, warmly extolled their authors, and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect **Giotto di Bondone** (1276-1336), the father of modern Italian art, with **GIOVANNI CIMABUE** (d. after 1302), the most celebrated representative of the earlier style. (Cimabue is said to have watched Giotto, when, as a shepherd-boy, relieving the monotony of his office by tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence.) But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panel-painting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Tuscan mosaics as works of the transition-period, and restored the Sienese master **Duccio**, who was remarkable for his sense of the beauti-

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ful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, and cumbrous masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is only second in popularity to that of Raphael. The fact is that

GIOTTO'S INFLUENCE. Giotto's celebrity is not due to any single perfect work of art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience, or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, life-like scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Duccio, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of *S. Croce* (especially the choir-chapels) and *S. Maria Novella* at Florence. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at *Assisi*

and in the *Madonna dell' Arena* at Padua, where in 1306 he executed a representation of scenes from the lives of the Virgin and the Saviour. The *Campo Santo* of Pisa affords specimens of the handiwork of his pupils and contemporaries. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (e.g. the Triumph of Death), their sublimity (Last Judgment, Trials of Job), or their richness in dramatic effect (History of St. Rainerus, and of the Martyrs Ephesus and Potitus).

In the 15th century, as well as in the 14th, Florence continued to take the lead amongst the capitals of Italy in matters of art. Vasari attributes this merit to its pure and delicious atmosphere, which he regards as highly conducive to intelligence and refinement. The fact, however, is, that Florence did not itself produce a greater number of eminent artists than other places. During a long period Siena successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth to the two painters D'AVANZO and ALTICHIERI (paintings in the Chapel of *S. Giorgio* in Padua), who far surpass Giotto's ordinary style. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined ease and dignity so harmoniously as Florence. What therefore was but obscurely experienced in the rest of Italy, and manifested at irregular intervals only, was generally first realised here with tangible distinctness. Florence became the birthplace of the revolution in art effected by Giotto, and Florence was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century and superseded the style of Giotto.

The word **Renaissance** is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be more zealously prosecuted, the essential character of the Renaissance consists by no means exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilisation in Italy during the 15th and 16th centuries. How the Renaissance manifested itself in political life, and the different phases it assumes in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and

the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith), the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, and they aim at mastering the principles of each different branch. They work simultaneously as painters and sculptors, and when they devote themselves to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious LEON BATTISTA ALBERTI, who is entitled to the same rank in the 15th century, as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of drapery and colour are zealously pursued and practically applied. External truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of life-like character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions, and when such incidents are represented, they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This transference of remote events to the present bears a

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striking resemblance to the naïve and not unpleasing tone of the chronicler. The development of Italian art, however, by no means terminates with mere fidelity to nature, a quality likewise displayed by the contemporaneous art of the North. A superficial glance at the works of the Italian Renaissance enables one to recognise the higher goal of imagination. The carefully selected groups of dignified men, beautiful women, and pleasing children, occasionally without internal necessity placed in the foreground, prove that attractiveness was pre-eminently aimed at. This is also evidenced by the early-awakened enthusiasm for the nude, by the skill in disposition of drapery, and the care devoted to boldness of outline and accuracy of form. This aim is still more obvious from the keen sense of symmetry observable in all the better artists. The individual figures are not coldly and accurately drawn in conformity with systematic rules. They are executed with refined taste and feeling; harshness of expression and unpleasing characteristics are sedulously avoided, while in the art of the North physiognomic fidelity is usually accompanied by extreme rigidity. A taste for symmetry does not prevail in the formation of the individual figure only; obedience to rhythmical precepts is perceptible in the disposition of the groups also, and in the composition of the entire work. The intimate connection between Italian painting (fresco) and architecture naturally leads to the transference of architectural rules to the province of pictorial art, whereby not only the invasion of a mere luxuriant naturalism was obviated, but the fullest scope was afforded to the artist for the execution of his task. For, to discover the most effective proportions, to inspire life into a scene by the very rhythm of the lineaments, are not accomplishments to be acquired by extraneous aid; precise measurement and calculation are here of no avail; a discriminating eye, refined taste, and a creative imagination, which instinctively divines the appropriate forms for its design, can alone excel in this sphere of art. This enthusiasm for external beauty and just and harmonious proportions is the essential characteristic of the art of the Renaissance. Its veneration for the antique is thus also accounted for. At first an ambitious thirst for fame caused the Italians of the 15th and 16th centuries to look back to classical antiquity as the era of illustrious men, and ardently to desire its return. Subsequently, however, they regarded it simply as an excellent and appropriate resource, when the study of actual life did not suffice, and an admirable assistance in perfecting their sense of form and symmetry. They by no means viewed the art of the ancients as a perfect whole, or as the product of a definite historical epoch, which developed itself under peculiar conditions; but their attention was arrested by the individual works of antiquity and their special beauties. Thus ancient ideas were re-admitted into the sphere of Renaissance art. A return to the religious spirit of the Romans and Greeks is not of

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course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could only receive life from creative imagination, did they exercise so powerful an influence on the Italian masters. The importance of mythological characters being wholly due to the perfect beauty of their forms, they could not fail on this account pre-eminently to recommend themselves to Renaissance artists.

These remarks will, it is hoped, convey to the reader a general idea of the character of the Renaissance. Those who examine the architectural works of the 15th or 16th century should refrain from marring their enjoyment by the not altogether justifiable reflection, that in the Renaissance style no new system was invented, as the architects merely employed the ancient elements, and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organisation, however, great beauty of form, the outcome of the most exuberant imagination, will be observed in all these structures.

Throughout the diversified stages of development of the succeeding styles of Renaissance architecture, felicity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should also be regarded as the principal task of the spectator, who with this object in view will do well to compare a Gothic with a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and the proper ratio of the open to the closed cannot fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example, proceed to inspect the *Pitti Palace* at Florence, which, undecorated and unorganised as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the mass, the justness of proportion in the elevation of the stories, and the tasteful adjustment of the windows in the vast surface of the façade. That the architects thoroughly understood the æsthetical effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces, in which the roughly hewn blocks (*rustica*) in the successive stories recede in gradations, and by their careful experiments as to whether the cornice surmounting the structure should bear reference to the highest story, or to the entire façade. The same bias manifests itself in Bramante's imagination. The *Cancelleria* is justly

considered a beautifully organised structure; and when, after the example of Palladio in church-façades, a single series of columns was substituted for those resting above one another, symmetry of proportion was also the object in view.

From the works of Brunelleschi (p. xliiv), the greatest master of the **Early Renaissance**, down to those of Andrea Palladio of Vicenza (p. xlv), the last great architect of the Renaissance, the works of all the architects of that period will be found to possess many features in common. The style of the 15th century may, however, easily be distinguished from that of the 16th. The Flor- EARLY RE
entine *Pitti*, *Riccardi*, and *Strozzi* palaces are still based on NAISSANCE
the type of the mediæval castle, but other contemporary creations show a closer affinity to the forms and articulation of antique art. A taste for beauty of detail, coeval with the realistic tendency of painting, produces in the architecture of the 15th century an extensive application of graceful and attractive ornaments, which entirely cover the surfaces, and throw the real organisation of the edifice into the background. For a time the true aim of Renaissance art appears to have been departed from; anxious care is devoted to detail instead of to general effect; the re-application of columns did not at first admit of spacious structures; the dome rose but timidly above the level of the roof. But this attention to minutiae, this disregard of effect on the part of these architects, was only, as it were, a restraining of their power, in order the more completely to master, the more grandly to develop the art.

There is no doubt that the Renaissance palaces (among which that of Urbino, mentioned in vol. ii. of this Handbook, has always been regarded as pre-eminently typical) are more attractive than the churches. These last, however, though destitute of the venerable associations connected with the mediæval cathedrals, bear ample testimony to the ability of their builders. The churches of Northern Italy in particular are worthy of examination. The first early Renaissance work constructed in this part of the country was the façade of the *Certosa of Pavia*, a superb example of decorative architecture. Besides the marble edifices of this period we also observe structures in brick, in which the vaulting and pillars form prominent features. The favourite form was either circular or that of the Greek cross (with equal arms), the edifice being usually crowned with a dome, and displaying in its interior an exuberant taste for lavish enrichment. Of this type are the church of the *Madonna della Croce* near *Crema* and several others at *Piacenza* and *Parma* (*Madonna della Steccata*). It was in this region that BRAMANTE prosecuted the studies of which Rome afterwards reaped the benefit. Among the secular buildings of N. Italy we may mention the *Ospedale Maggiore* at *Milan*, which shows the transition from Gothic to Renaissance. The best survey of the palatial edifices built of brick will be obtained by walking through the streets of *Bologna* (p. 281).

The visitor to *Venice* will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The church of *S. Zaccaria* is an example of early Renaissance still in conflict with Gothic, while the richly coloured church of *S. Maria dei Miracoli* and the *Scuola di S. Marco* exhibit the style in its perfection. Foremost among the architects of Venice must be mentioned the *Lombardi*, to whom most of the Venetian buildings of the 15th cent. are attributed; but we shall afterwards advert to the farther progress of Venetian architecture (p. xlv). One of the most famous architects of N. Italy was FRA GIOCONDO of *Verona*, a monk, philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly well trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At *Florence*, the scene of FILIPPO BRUNELLESCHI'S labours (1379-1446), the attention is chiefly arrested by the church of *S. Lorenzo* (1425), with its two sacristies (the earlier by Brunelleschi, the later by Michael Angelo, which it is interesting to compare), while the small *Cappella dei Pazzi* near S. Croce is also noticeable. The *Palazzo Rucellai* is also important as showing the combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. *Siena*, with its numerous palaces, *Pienza*, the model of a Renaissance town, and *Urbino* also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. While all these different edifices possess many features in common, they may be classed in a number of groups, differing in material and various other characteristics, and entirely relieving them from any reproach of monotony.

The early Renaissance is succeeded by BRAMANTE'S epoch (1444-1514), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions OF THE RENAISSANCE. were circumscribed, while greater significance and more marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the *Church of St. Peter* been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (and vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities, crowned by a dome, possesses concentrated

unity, and that the pillar-construction relieved by niches presents a most majestic appearance; nor can it be disputed that in the churches of the Renaissance the same artistic principles are applied as in the universally admired palaces and secular edifices. If the former therefore excite less interest, this is not due to the inferiority of the architects, but to causes beyond their control. The great masters of this culminating period of the Renaissance were RAPHAEL, BALDASSARE PERUZZI, the younger ANTONIO DA SANGALLO of Rome, MICHELE SAMMICHELI of Verona (p. 168), JACOPO SANSOVINO of Venice, and lastly MICHAEL ANGELO. The succeeding generation of the 16th century did not adhere to the style introduced by Bramante, though not reduced by him to a finished system. They aim more sedulously at general effect, so that harmony among the individual members begins to be neglected; they endeavour to arrest the eye by boldness of construction and striking contrasts; or they borrow new modes of expression from antiquity, the precepts of which had hitherto been applied in an unsystematic manner only.

The traveller will become acquainted with the works of Bramante and his contemporaries at *Rome* (see vol. ii. of this Hand-^{FAMOUS RE-}book), but there are other places also which possess important ^{NAISSANCE} examples of the 'High Renaissance' style. At *Florence*, for ^{BUILDINGS.} example, are the *Palazzo Pandolfini* and the *Palazzo Uguccioni*, both of which are said to have been designed by RAPHAEL; the *Court of the Pitti Palace* by BART. AMMANATI; the *Palazzo Serristori* and the *Palazzo Bartolini* by BACCIO D'AGNOLO. We must also mention *Mantua* as the scene of the architectural labours of GIULIO ROMANO (p. 179), *Verona* with its numerous buildings by SAMMICHELI (e.g. the *Palazzo Bevilacqua*), and *Padua*, where GIOVANNI MARIA FALCONETTO (1458-1534) and ANDREA RICCIO, or properly BRIOSCO (S. Giustina) flourished. At *Venice* the Renaissance culminated in the first half of the 16th cent. in the works of the Florentine JACOPO SANSOVINO (properly TATTI, 1477-1570), and at *Genoa* in those of GALBAZZO ALESSI (1500-72) of Perugia (e.g. S. Maria in Carignano).

In the middle and latter half of the 16th cent, *Venice*, *Genoa*, and *Vicenza* were zealous patrons of art. To this period ^{ARCHI-}belongs ANDREA PALLADIO of Vicenza (1518-80; p. 185), ^{TECTURE AT} the last of the great Renaissance architects, whose Venetian ^{VENICE.} churches (*S. Giorgio Maggiore* and *Redentore*) and Vicentine palaces are equally celebrated. The fundamental type of domestic architecture at Venice recurs with little variation. The nature of the ground afforded little scope for the caprice of the architect, while the conservative spirit of the inhabitants inclined them to adhere to the style established by custom. Nice distinctions of style are therefore the more observable, and that which emanated from a pure sense of form the more appreciable. Those who have been convinced by careful comparison of the great superiority of the

Biblioteca of Sansovino (in the Piazzetta; p. 211) over the new *Procurazie of Scamozzi* (p. 207), although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance.

Much, however, would be lost by the traveller who devoted his attention exclusively to the master-works which have been extolled from time immemorial, or solely to the great monumental structures. As even the insignificant vases (*ma-jolies*, manufactured at Pesaro, Urbino, Gubbio, and Castel-Durante) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood (*intarsia*), often verge on the sphere of architecture in their designs, drawing, and style of enrichment.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life manifests its greatest excellence in secular structures, cannot fail to gratify the taste of the most superficial observer. With the sculpture of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is frequently imitated at the present day; and painting undoubtedly attained its highest consummation at the same period; but the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age, and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less appreciated than pictorial and architectural works, in which adventitious historical origin is obviously less important than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetical rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculptors of the 15th century.

These, however, contrary to immemorial usage, are executed in a pictorial style. LORENZO Ghiberti (1378-1455), for example, in his celebrated (eastern) door of the Baptistry of Florence, is not satisfied with grouping the figures as in a painting, and placing them in a rich landscape copied from nature. He treats the background in accordance with the rules of perspective; the figures at a distance are smaller and less raised than those in the foreground. He oversteps the limits of the plastic art, and above all violates the laws of the relief-style, according to which the figures are always represented in an imaginary space, and the usual system of a mere design in profile seldom departed from. In like manner the painted reliefs in terracotta by LUCA DELLA Robbia (1400-82) are somewhat inconsistent with purity of plastic form. But if it be borne in mind that the sculptors of the Renaissance did not derive their ideas from a previously defined system, or adhere to abstract rules, the fresh and life-like vigour of their works (especially those of the 15th century) will not be disputed, and prejudice will be dispelled by the great attractions of the reliefs themselves. The sculpture of the Renaissance adheres as strictly as the other arts to the fundamental principle of representation; scrupulous care is bestowed on the faithful and attractive rendering of the individual objects; the taste is gratified by expressive heads, graceful female figures, and joyous children; the sculptors have a keen appreciation of the beauty of the nude, and the importance of a calm and dignified flow of drapery. In their anxiety for fidelity of representation, however, they do not shrink from harshness of expression or rigidity of form. Their predilection for bronze-casting, an art which was less in vogue in the 16th cent., accords with their love of individualising their characters. In this material, decision and pregnancy of form are expressed without restraint, and almost, as it were, spontaneously. Works in marble also occur, but these generally trench on the province of decoration, and seldom display the bold and unfettered aspirations which are apparent in the works in bronze.

The churches have always afforded the most important field for the labours of the Italian sculptors, some of them, such as *S. Croce* at Florence, *Frari* and *S. Giovanni e Paolo* at Venice, and the *Santo* at Padua, forming very museums of Renaissance sculpture. At the same time many of the wealthier families (the *Medici* and others) embellished their mansions with statuary, and the art of the sculptor was frequently invoked with a view to erect a fitting tribute to the memory of some public benefactor (such as the equestrian statues at *Venice* and *Padua*).

At *Florence*, the cradle of Renaissance sculpture, we become acquainted with Ghiberti and Della Robbia, who have been sculptors already mentioned, and with the famous DONATELLO (properly DONATO DI NICCOLÒ DI BERTI BARDI, 1386-1466), who

introduced a naturalistic style, which, though often harsh, is full of life and character. The *Judith Group* in the Loggia de' Lanzi is an exaggerated and unpleasing example of this style, the master having aimed at the utmost possible expressiveness, while the lines and contours are entirely destitute of ease. Among Donatello's most successful works on the other hand are his statue of *St. George* (in Or S. Michele, which also contains his *Peter and Mark*; p. 373) and his *Victorious David* in bronze in the Museo Nazionale (p. 384), a collection invaluable to the student of the early Renaissance. The reliefs on the two pulpits in *S. Lorenzo* and the sculptures in the sacristy of that church (pp. 401, 402) should also be inspected. Donatello's finest works out of Florence are his numerous sculptures in *S. Antonio* at *Padua*.

The next sculptor of note was ANDREA VERROCCHIO (1435-88). Most of the other masters of this period (ANTONIO ROSSELLINO, MINO DA FIESOLE, DESIDERIO DA SETTIGNANO) were chiefly occupied in the execution of tombstones, and do not occupy a position of much importance; but the life and sense of beauty which characterise the early Renaissance are admirably exemplified in the works of the comparatively unknown MATTEO CIVITALI of *Lucca* (1435-1501; Altar of *St. Regulus* in the Cathedral, p. 330). Important Florentine masters of the first half of the 16th cent. were GIOV. FRANC. RUSTICI (1474-1550?), who was perhaps inspired by Leonardo, and particularly ANDREA SANSOVINO (1460-1529), the author of the exquisite group of Christ and the Baptist in the Baptistery at *Florence*, of superb monuments at *Rome* (in the choir of *S. Maria del Popolo*), and of part of the sculptures which adorn the *Santa Casa* at *Loreto*. Northern Italy also contributed largely to the development of the plastic art. The Certosa at *Pavia*, for example, afforded occupation during several decades to numerous artists, among whom the most eminent were GIOVANNI ANTONIO AMADEO (sculptor of the huge monuments in the Cappella Colleoni at Bergamo), and, at a later period, CRISTOFORO SOLARI, surnamed IL GOBBO; *Venice* gave birth to the famous sculptor ALESSANDRO LEOPARDI (d. 1521); RICCIO or BRIOSCO wrought at *Padua*; AGOSTINO BUSTI, IL BAMBAJA (p. 94) and the above-mentioned CRISTOFORO SOLARI, were actively engaged at *Milan*; and *Modena* afforded employment to MAZZONI and BEGARELLI (p. 271), artists in terracotta, the latter of whom is sometimes compared with Correggio.

Of the various works executed by these masters, *Monumental Tombs* largely predominate. While these monuments are often of a somewhat bombastic character, they afford an excellent illustration of the high value attached to individuality and personal culture during the Renaissance period. We may perhaps also frequently take exception to the monotony of their style, which remained almost unaltered for a whole century, but we cannot fail

to derive genuine pleasure from the inexhaustible freshness of imagination and richness of detail displayed within so narrow limits.

As museums cannot convey an adequate idea of the sculpture of the 15th century, so the picture galleries will not afford an accurate insight into the painting of that period. Sculptures are frequently removed from their original position, many of those belonging to the Florentine churches, for example, having been of late transferred to museums; but mural paintings are of course generally inseparable from the walls which they adorn. Of the frescoes of the 15th century of which a record has been preserved, perhaps one-half have been destroyed or obliterated, but those still extant are the most instructive and attractive examples of the art of this period. The mural paintings in the church *del Carmine* (*Cappella Brancacci*) at Florence are usually spoken of as the earliest specimens of the painting of the Renaissance. This is a chronological mistake, as some of these frescoes were not completed before the second half of the 15th century; but on material grounds the classification is justifiable, as this cycle of pictures may be regarded as a programme of the earlier art of the Renaissance, the importance of which it served to maintain, even during the age of Raphael. Here the beauty of the nude was first revealed, and here a calm dignity was for the first time imparted to the individual figures, as well as to the general arrangement; and the transformation of a group of indifferent spectators in the composition into a sympathising choir, forming as it were a frame to the principal actors in the scene, was first successfully effected. It is, therefore, natural that these frescoes should still be regarded as models for imitation, and that, when the attention of connoisseurs was again directed during the last century to the beauties of the pre-Raphaelite period, the works of MASACCIO (1401-1428) and FILIPPINO LIPPI (1457-1504) should have been eagerly rescued from oblivion (comp. p. 353).

A visit to the churches of Florence is well calculated to convey an idea of the subsequent rapid development of the art of painting. The most important and extensive works are those of DOMENICO GHIRLANDAJO (1449-94): viz. frescoes in S. Trinità, and those in the choir of S. Maria Novella, which in sprightliness of conception are hardly surpassed by any other work of the same period. (The traveller will find it very instructive to compare the former of these works with the mural paintings of Giotto in S. Croce, which also represent the legend of St. Francis, and to draw a parallel between Ghirlandajo's Last Supper in the monasteries of S. Marco and Ognissanti, and the work of Leonardo.) In the Dominican monastery of S. Marco reigns the pious and peaceful genius of FRA GIOVANNI ANGELICO DA FIESOLE (1387-1455), who, though inferior to his contemporaries in dramatic power, vies with

the best of them in his depth of sentiment and his sense of beauty, as expressed more particularly by his heads, and who in his old age displayed his well-matured art in the frescoes of the chapel of St. Nicholas in the Vatican.

Although the Tuscan painters exhibit their art to its fullest extent in their mural paintings, their easel-pictures are also well worthy of most careful examination; for it was chiefly through these that they gradually attained to perfection in imparting beauty and dignity to the human form. Besides the two great Florentine galleries (Uffizi and Pitti), the collection of the Academy (p. 395) is also well calculated to afford a survey of the progress of Florentine painting.

Beyond the precincts of Florence, **BENOZZO GOZZOLI**'s charming scenes from the Old Testament on the northern wall of the Campo PAINTING IN Santo of *Pisa* (p. 323), truly forming biblical genre-pictures, OTHER PARTS and his scenes from the life of St. Augustine in *S. Gimignano*, OF TUSCANY **FILIPPO LIPPI**'s frescoes at *Prato* (p. 341), **PIERO DELLA FRANCESCA**'s Finding of the Cross in *S. Francesco* at *Arezzo*, and lastly **LUCA SIGNORELLI**'s representation of the Last Day in the Cathedral at *Orvieto*, afford a most admirable review of the character and development of Renaissance painting in Central Italy. *Arezzo* and *Orvieto* should by no means be passed over, not only because the works they contain of **Piero della Francesca** and **Luca Signorelli** show how nearly the art even of the 15th century approaches perfection, but because both of these towns afford an immediate and attractive insight into the artistic taste of the mediæval towns of Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the 15th century united in the mural paintings of the Sistine Chapel at *Rome*, where **SANDRO BOTTICELLI** (see p. 353), a pupil of the elder Lippi, **COSIMO ROSSELLI** (p. 354), **Dom. Ghirlandajo**, **Signorelli**, and **Perugino** have executed a number of rich compositions from the life of Moses and that of Christ.

But an acquaintance with the Tuscan schools alone can never suffice to enable one to form a judgment respecting the general OTHER progress of art in Italy. Chords which are here but slightly SCHOOLS. touched vibrate powerfully in *Upper Italy*. The works of **ANDREA MANTEGNA** (1431-1506; at Padua and Mantua) derive much interest from having exercised a marked influence on the German masters **Holbein** and **Dürer**, and surpass all the other works of his time in fidelity to nature and excellence of perspective (p. 180). — The earlier masters of the *Venetian School* (**VIVARINI**, **CRIVELLI**) were to some extent adherents of the Paduan school, to which Mantegna belonged, but the peculiar Venetian style, mainly founded on local characteristics, and admirably successful in its rich portraiture of noble and dignified personages, was soon afterwards elaborated by **GENTILE BELLINI** (1421-1507) and his brother **Gio-**

VANNI (1426-1516), sons of Giacomo (comp. p. 205). — The Umbrian School also, which originated at Gubbio, and is admirably represented early in the 15th century by OTTAVIANO NELLI, blending with the Tuscan school in GENTILE DA FABRIANO, and culminating in its last masters PISTRO VANNUCCI, surnamed PERUGINO (1446-1524), and BERNARDINO PINTURICCHIO (1454-1513), merits attention, not only because Raphael was one of its adherents during his first period, but because it supplements the broader Florentine style, and notwithstanding its peculiar and limited bias is impressive in its character of lyric sentiment and religious devotion (*e. g.* Madonna).

The fact that the various points of excellence were distributed among different local schools showed the necessity of a loftier union. Transcendent talent was requisite in order harmoniously to combine what could hitherto be viewed separately only. UNION OF
DIFFERENT
SCHOOLS. The 15th century, notwithstanding all its attractiveness, shows that the climax of art was still unattained. The forms employed, graceful and pleasing though they be, are not yet lofty and pure enough to be regarded as embodiments of the highest and noblest conceptions. The figures still present a local colouring, having been selected by the artists as physically attractive, rather than as characteristic and expressive of their ideas. A portrait style still predominates, the actual representation does not appear always wisely balanced with the internal significance of the event, and the dramatic element is insufficiently emphasised. The most abundant scope was therefore now afforded for the labours of the great triumvirate, LEONARDO DA VINCI, MICHAEL ANGELO BUONARROTI, and RAPHAEL SANTI, by whom an entirely new era was inaugurated.

Leonardo's (1452-1519) remarkable character can only be thoroughly understood after prolonged study. His comprehensive genius was only partly devoted to art; he also directed LEONARDO DA VINCI. his attention to scientific and practical pursuits of an entirely different nature. Refinement and versatility may be described as the goal of his aspirations; a division of labour, a partition of individual tasks were principles unknown to him. He laid, as it were, his entire personality into the scale in all that he undertook. He regarded careful physical training as scarcely less important than comprehensive culture of the mind; the vigour of his imagination served also to stimulate the exercise of his intellect; and his minute observation of nature developed his artistic taste and organ of form. One is frequently tempted to regard Leonardo's works as mere studies, in which he tested his powers, and which occupied his attention so far only as they gratified his love of investigation and experiment. At all events his personal importance has exercised a greater influence than his productions as an artist, especially as his prejudiced age strenuously sought to

obliterate all trace of the latter. Few of Leonardo's works have been preserved in Italy, and these sadly marred by neglect. A reminiscence of his earlier period, when he wrought under ANDREA VERROCCHIO at Florence, and was a fellow-pupil of LORENZO DI CREDI, is the fresco (*Madonna and Donor*) in S. Onofrio at Rome. Several oil-paintings, portraits, Madonnas, and composed works are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. The following are the most famous of his pictures in the Italian galleries: — in the Ambrosiana of Milan the *Portrait of a Girl* (p. 103); in the Palazzo Pitti the *Goldsmith* and the *Portrait of a Lady* (pp. 415, 417; both of doubtful authenticity); in the Uffizi the *Portrait of Himself* (certainly spurious) and the *Adoration of the Magi*, which last, though little more than a sketch, bears full testimony to the fertility of the artist's imagination (p. 364); and lastly, in the Vatican Gallery, the *St. Jerome* (in shades of brown). The traveller will also find Leonardo's drawings in the Ambrosiana exceedingly interesting. The best insight into Leonardo's style, and his reforms in the art of colouring, is obtained by an attentive examination of the works of the Milan school (LUINI, SALAINO; p. 94), as these are far better preserved than the original works of the master, of which (his battle-cartoon having been unfortunately lost with the exception of a single equestrian group) the Last Supper in S. Maria delle Grazie at Milan is now the only worthy representative. Although now a total wreck, it is still well calculated to convey an idea of the new epoch of Leonardo. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves, and yet simultaneously point to a common centre and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail, the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the amateur when he turns from Leonardo to **Michael Angelo** (1475-MICHAEL 1564). On the one hand he hears Michael Angelo extolled ANGELO. as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art, and was the precursor of the decline of sculpture and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significative, and faithfully conceived. As in the case of Leonardo, we shall find that it is only by studying the master's biography that we can obtain an explanation of these anomalies, and

reach a true appreciation of Michael Angelo's artistic greatness. Educated as a sculptor, he exhibits partiality to the nude, and treats the drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life, and he seeks to attain it by imparting to them an imposing and impressive character. At the same time he occupies an isolated position, at variance with many of the tendencies of his age. Naturally predisposed to melancholy, concealing a gentle and almost effeminate temperament beneath a mask of austerity, Michael Angelo was confirmed in his peculiarities by the political and ecclesiastical circumstances of his time, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which however he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to fathom the hidden sentiments which the master intended to embody in his statues and pictures; his imitators seem to have seen in them nothing but massive and clumsy forms, and soon degenerated into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His *Moses* in S. Pietro in Vincoli is of impossible proportions; such a man can never have existed; the small head, the huge arms, and the gigantic torso are utterly disproportionate; the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; and so also are the *Monuments of the Medici* in S. Lorenzo at Florence, in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo only sacrifices accuracy of detail in order to enhance the aggregate effect. Had so great and talented a master not presided over the whole, the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism would have been the result. Michael Angelo's numerous pupils, in their anxiety to follow the example of his Last Judgment in the Sistine, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while Baccio Bandinelli, thinking even to surpass Michael Angelo, produced in his group of Hercules and Cacus (in the Piazza della Signoria at Florence) a mere caricature of his model.

Michael Angelo lived and worked at Florence and Rome alternately. We find him already in Rome at the age of 21 years (1496), as Florence, after the banishment of the Medici, offered no favourable field for the practice of art. Here he chiselled the *Pietà* and the *Bacchus*. In the beginning of the 16th cent. he returned to his home, where he produced his *David* and worked on the *Battle Cartoon* (Florentines surprised while bathing by the Pisans), which has since disappeared. In 1505 the Pope recalled him to Rome, but

the work entrusted to him there, the *Tomb of Julius II.*, was at this time little more than begun. The *Ceiling Paintings in the Sistine Chapel* absorbed his whole attention from 1508 to 1512. After the death of Julius, his monument was resumed on a more extensive scale. The commands of the new pope, however, who wished to employ the artist for the glorification of his own family, soon brought the ambitiously designed memorial once more to a standstill. From 1516 onwards Michael Angelo dwelt at Carrara and Florence, occupied at first with the construction and embellishment of the *Façade of S. Lorenzo*, which was never completed, and then with the *Tombs of the Medici*. This work also advanced very slowly towards maturity, and at last the artist, disgusted with the tyranny of the Medici, set up in their places those of the statues which were finished, and migrated to Rome (1539). His first work here was the *Last Judgment* in the Sistine Chapel, his next the erection of the scanty fragments of the tomb of Pope Julius. His last years were mainly devoted to architecture (*St. Peter's*).

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works, among which in the province of sculpture the group of the Pietà in St. Peter's occupies the highest rank. The statues of Bacchus and David (at Florence) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived in the midst of his youthful studies, or in his maturer years, is unquestionably the ceiling-painting in the Sistine. The architectural arrangement of the ceiling, and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In God the Father, Michael Angelo produced a perfect type of its kind; he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion in the prophets and sibyls. Notwithstanding the apparent monotony of the fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Lastly, in the so-called Ancestors of Christ, the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and sombre sentiments, and yet by no means destitute of gracefulness and beauty. The decorative figures also which he designed to give life to his architectural framework are wonderfully beautiful and spirited. The *Last Judgment*, which was executed nearly thirty years later (in 1541 according to Vasari), is not nearly so striking as the ceiling-paintings, owing in a great measure to its damaged condition. — Among Michael Angelo's pupils were SEBASTIAN DEL PIOMBO (the Venetian), MARCELLO VENUSTI, and DANIELE DA VOLTERRA.

Whether the palm be due to Michael Angelo or to **Raphael** (1483-1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. **RAPHAEL.** The admirer of Michael Angelo need, however, by no means be precluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with each master in his peculiar province, than anxiously to weigh their respective merits; and the more minutely we examine their works, the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself, and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that he did not distort the ideas which he had to embody in order to accommodate them to his own views, but rather strove to identify himself with them, and to reproduce them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other.

Little is known of Raphael's private life, nor is it known by what master he was trained after his father's death (1494). In 1500 he entered the studio of *Perugino* (p. li), and probably soon assisted in the execution of some of the works of his prolific master. That he rendered some assistance to *Pinturicchio* in the execution of the frescoes at Siena (in 1503, or perhaps as late as 1504) appears certain from their points of resemblance with some of his drawings. Of Raphael's early, or *Umbrian* period there are examples in the Vatican Gallery (*Coronation of Mary*) and the Brera at Milan (*Sposalizio of the Madonna*, 1504). On settling at *Florence* (about 1504) Raphael did not at first abandon the style he had learned at

Perugia, and which he had carried to greater perfection than any of the other Umbrian masters. Many of the pictures he painted there show that he still followed the precepts of his first master; but he soon yielded to the influence of his Florentine training. After the storm raised by Savonarola had passed over, glorious days were in store for Florence. *Leonardo*, after his return from Milan, and *Michael Angelo* were engaged here on their cartoons for the decoration of the great hall in the Palazzo Vecchio; and it was their example, and more particularly the stimulating influence of *Leonardo*, that awakened the genius and called forth the highest energies of all their younger contemporaries.

The fame of the Florentine school was at this period chiefly maintained by *FRA BARTOLOMMEO* (1475-1517) and *ANDREA DEL SARTO* (1487-1531). The only works of Bartolommeo which we know are somewhat spiritless altar-pieces, but they exhibit in a high degree the dignity of character, the tranquillity of expression, and the architectural symmetry of grouping in which he excelled. His finest pictures are the *Christ with the four Saints*, the *Descent from the Cross* (or *Pietà*), the *St. Mark* in the Pitti Gallery, and the *Madonna* in the cathedral at Lucca. The traveller would not do justice to *Andrea del Sarto*, a master of rich colouring, were he to confine his attention to that artist's works in the two great Florentine galleries. Sarto's *Frescoes* in the *Annunziata* (court and cloisters) and in the *Scalzo* (History of John the Baptist, p. 399) are among the finest creations of the cinquecento. Such, too, was the stimulus given to the artists of this period by their great contemporaries at Florence that even those of subordinate merit have occasionally produced works of the highest excellence, as, for instance, the *Salutation* of *ALBERTINELLI* and the *Zenobius* pictures of *RIDOLFO GHIRLANDAJO* in the Uffizi. The last masters of the local Florentine school were *PONTORMO* and *ANGELO BRONZINO*.

Raphael's style was more particularly influenced by his relations to *Fra Bartolommeo*, and the traveller will find it most interesting to compare their works and to determine to what extent each derived suggestions from the other. The best authenticated works in Italy of Raphael's Florentine period are the *Madonna del Granduca* (Pitti), the *Madonna del Cardinello* (Uffizi), the *Entombment* (Gal. Borghese in Rome), the *Predelle* in the Vatican, the portraits of *Angelo* and *Maddalena Doni* (Pitti), and the *Portrait of himself* (Uffizi). The *Portrait of a Lady* in the Pitti gallery is of doubtful origin, and the *Madonna del Baldacchino* in the same gallery was only begun by Raphael.

When Raphael went to Rome in 1508 he found a large circle of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including the Sienese master *GIOV. ANTONIO BAZZI*, surnamed *IL SODOMA*, whose frescoes in the Farnesina (unfortunately not now ac-

cessible) vie with Raphael's works in tenderness and grace. A still more numerous circle of pupils, however, soon assembled around Raphael himself, such as GIULIO ROMANO, PERINO DEL VAGA, ANDREA DA SALERNO, POLIDORO DA CARAVAGGIO, TIMOTEO DELLA VITE, GAROFALO, FRANC. PENNI, and GIOVANNI DA UDINE. Attended by this distinguished retinue, Raphael enjoyed all the honours of a prince, although, in the Roman art world, *Bramante* (p. xliv) and *Michael Angelo* occupied an equally high rank. The latter did not, however, trench on Raphael's province as a painter so much as was formerly supposed, and the jealousy of each other which they are said to have entertained was probably chiefly confined to their respective followers. Raphael had doubtless examined the ceiling of the Sistine with the utmost care, and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps, nor suffered his native genius to be biassed in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the *Sibyls* which he painted in the church of S. Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. The *Stanze* in the Vatican, the programme for which was obviously changed repeatedly during the progress of the work, the *Tapestry*, the *Loggie*, the finest work of decorative art in existence, the *Dome Mosaics* in S. Maria del Popolo (Capp. Chigi), and the *Galatea* and *Myth of Psyche* in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (Farther particulars as to these works will be found in the second vol. of this Handbook.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the *Madonna della Sedia*, the most mundane, but most charming of his Madonnas (Pitti), the *Madonna dell' Impannata* (Pitti), the *Madonna col Divino Amore* (Naples), the *Madonna di Foligno* and the *Transfiguration* (in the Vatican), *St. Cecilia* (Bologna), and the *Young St. John* (Uffizi). The finest of his portraits are those of *Pope Julius II.* (Pitti; a replica in the Uffizi) and *Leo X. with two Cardinals* (Pitti; a copy by Andrea del Sarto at Naples). Besides these works we must also mention his *Cardinal Bibbiena* (Pitti), the *Violin-player* (in the Pal. Sciarra at Rome), the *Fornarina*, Raphael's mistress (in the Pal. Barberini at Rome), and the *Portrait of a Lady* (Pitti, No. 245), which recalls the Sistine Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid DECLINE set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic effort

for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial towns. **GIULIO ROMANO**, for example, entered the service of the Duke of Mantua, embellished his palace with paintings, and designed the Palazzo del Tè (p. 182), while **PERRINO DEL VAGA** settled at Genoa (Pal. Doria). These offshoots of Raphael's school, however, soon languished, and ere long ceased to exist.

PERIOD OF DECLINE. The NORTHERN SCHOOLS of Italy, on the other hand, retained their vitality and independence for a somewhat longer period. At Bologna the local style, modified by the influence of Raphael, was successfully practised by **BART. RAMENGHI**, surnamed **BAGNACAVALLO** (1484-1542). *Ferrara* boasted of **LODOVICO MAZZOLINO** (1481-1530), a master of some importance, and **Dosso DOSSI**; and at *Verona* the reputation of the school was maintained by **GIANFRANC. CAROTO**.

SCHOOLS OF N. ITALY. The most important works produced in Northern Italy were those of **ANTONIO ALLEGRI**, surnamed **CORREGGIO** (1494?-1534), and of the Venetian masters. Those who visit *Parma* after Rome and Florence will certainly be disappointed with the pictures of Correggio. They will discover a naturalistic tendency in his works, and they will observe, not only that his treatment of space (as in the perspective painting of domes) is unrefined, but that his individual figures possess little attraction beyond mere natural charms, and that their want of repose is apt to displease and fatigue the eye. The fact is, that Correggio was not a painter of all-embracing genius and far-reaching culture, but merely an adept in *chiaroscuro*, who left all the other resources of his art undeveloped.

In examining the principal works of the **VENETIAN SCHOOL**, however, the traveller will experience no such dissatisfaction. From the school of Giovanni Bellini (p. 1) emanated the greatest representatives of Venetian painting — **GIORGIONE**, properly **BARBARELLA** (1477-1511), whose works have unfortunately not yet been sufficiently well identified, the elder **PALMA** (1480-1528), and **Tiziano Vecellio** (1477-1576), who for nearly three quarters of a century maintained his native style at its culminating point. These masters are far from being mere colorists; nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily portray is a theme dictated by the culture of the Renaissance (a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Aretino). Their serene and joyous characters often recall some of the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of the different courts. His connection with the family of Este began at an early period; he carried on an active intercourse with the Gonzagas at

Mantua, and executed numerous pictures for them. Later he basked in the favour of Charles V. and Philip II. of Spain. The natural result of this was that the painting of portraits and of a somewhat limited cycle of mythological subjects engrossed the greater part of his time and talents. That Titian's genius, however, was by no means alien to religion and deep feeling in art, and that his imagination was as rich and powerful in this field as in portraying realistic and sensually attractive forms of existence, is proved by his numerous ecclesiastical paintings, of which the finest are the Pesaro Madonna (p. 243), the Martyrdom of St. Lawrence (p. 233), the Presentation in the Temple (p. 221), and the Assumption (p. 224) at Venice. The St. Peter Martyr, another masterpiece, unfortunately fell a prey to the flames.

Owing to the soundness of the principles on which the Venetian school was based, there is no wide gulf between its masters of the highest and those of secondary rank, as is so often the case in the other Italian schools; and we accordingly find that works by LORENZO LOTTO, SEBASTIAN DEL PIOMBO, the BONIFACIO's, PORDENONE, PARIS BORDONE, and TINTORETTO frequently vie in beauty with those of the more renowned chiefs of their school. Even PAOLO CALIARI, surnamed VERONESE (1528-88), the last great master of his school, shows as yet no trace of the approaching period of decline, but continues to delight the beholder with his delicate silvery tints and the spirit and richness of his compositions (comp. p. 206).

Correggio, as well as subsequent Venetian masters, were frequently taken as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite PERIOD OF
DECLINE. period were not usually overlooked. Those, however, who make the great cinquecentists their principal study will doubtless be loth to examine the works of their successors. Magnificent decorative works are occasionally encountered, but the taste is offended by the undisguised love of pomp and superficial mannerism which they generally display. Artists no longer earnestly identify themselves with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. They are, moreover, deficient in taste for beauty of form, which, as is well known, is most attractive when most simple and natural. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant alone stimulates their taste; rapidity, not excellence of workmanship, is their aim. Abundant specimens of this mannerism, exemplified in the works of ZUCCARO, D'ARPINO, TEMPESTA, and others, are encountered at Rome and Florence

(cupola of the cathedral). The fact that several works of this class produce a less unfavourable impression does not alter their general position, as it is not want of talent so much as of conscientiousness which is attributed to these artists.

The condition of Italian art, that of painting at least, improved to some extent towards the close of the 16th century, when there was a kind of second efflorescence, known in the schools as the 'revival of good taste', which is said to have chiefly manifested itself in two directions, the eclectic and the naturalistic. But these are terms of little or no moment in the study of art, and the amateur had better disregard them. This period of art also should be studied historically. The principal architectural monuments of the 17th century are the churches of the Jesuits, which unquestionably produce a most imposing effect; but the historical enquirer will not easily be dazzled by their meretricious magnificence. He will perceive the absence of organic forms and the impropriety of combining totally different styles, and he will steel himself against the gorgeous, but monotonous attractions of the paintings and other works of the same period. The bright Renaissance is extinct, simple pleasure in the natural and human is obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensual, naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions; classic dignity and noble symmetry are never attained. CRIST. ALLORI's Judith (p. 417) should be compared with the beauties of Titian, and the frescoes of ANNIBALE CARRACCI in the Palazzo Farnese with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the 16th and 17th centuries may be clearly understood; and the enquirer will be still farther aided by consulting the coeval Italian poetry, and observing the development of the lyric drama or opera. The poetry of the period thus furnishes a key to the mythological representations of the School of the Carracci. Gems of art, however, were not unfrequently produced during the 17th century, and many of the frescoes of this period are admirable, such as those by GUIDO RENI and DOMENICHINO at Rome. Beautiful oil-paintings by various masters are also preserved in the Italian galleries. Besides the public collections of Bologna, Naples, and the Vatican and Capitol, the private galleries of Rome are of great importance. The so-called gallery-pieces, figures and scenes designated by imposing titles, and painted in the prevailing taste of the 17th century, were readily received, and indeed most appropriately placed in the palaces of the Roman nobles, most of which owe their origin and decoration to that

age. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the 18th century they excel in effects of colour, and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art. At the same time they cannot conceal the fact that they have lost all faith in the ancient ideals, that they are incapable of new and earnest tasks. They breathe a close, academic atmosphere, they no longer labour like their predecessors in an independent and healthy sphere, and their productions are therefore devoid of absorbing and permanent interest.

This slight outline of the decline of Italian art brings us to the close of our brief and imperfect historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller, and to aid the uninitiated in independent discrimination and research.

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Among the best works on Italian art are *Crowe & Cavalcaselle's History of Painting in Italy* and *History of Painting in North Italy*; *Kugler's Handbook of Painting* (new edit. by Sir H. Layard); *Mrs. Jameson's Lives of the Italian Painters*; and the works of Mr. C. C. Perkins on *Italian Sculpture*. A convenient and trustworthy manual for the traveller in Italy is *Burckhardt's Cicerone* (translated by Mrs. A. H. Clough).

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1. From Paris (*Geneva*) to Turin by Mont Cenis.

496 M. RAILWAY in 22-30½ hrs. (fares 98 fr. 80, 73 fr. 55, 53 fr. 30c.).

From Paris to (348 M.) **Culoz** (*Hôtel Folliet*; *Rail. Restaurant*), the junction of the Geneva line, see *Baedeker's Northern France* and *Baedeker's Southern France*.

FROM GENEVA TO CULOZ, 41½ M., railway in 1¾-2½ hrs. (fares 8 fr. 10, 6 fr., 4 fr. 45c.). The line follows the right bank of the Rhone, on the slopes of the Jura Mts. Beyond (14 M.) *Collonges*, the Rhone flows through a narrow rocky valley, confined between the Jura and *Mont Vouache*, and commanded by the *Fort de l'Ecluse*, which rises far above on the right. The line quits the defile by the long *Tunnel du Crêdo* (2½ M.), crosses the grand *Valserine Viaduct* (275 yds. long and 170 ft. high), and reaches (20½ M.) *Bellegarde* (Poste), at the influx of the Valserine into the Rhone (French custom-house examination). — 41½ M. *Culoz*.

The train crosses the Rhone, and at stat. *Chindrieux* reaches the N. end of the *Lac du Bourget*, 10 M. in length, 3 M. in breadth, the E. bank of which it follows. On the opposite bank is the Cistercian monastery of *Hautecombe*.

363 M. **Aix-les-Bains** (850 ft.; *Grand Hôtel d'Aix*; *Hôtel Vénat*; *Hôtel de l'Europe*; *Hôtel Guillard et de la Poste*, less expensive; and many others), the *Aquae Allobrogum* or *Aquae Gratianae* of the Romans, is a celebrated watering-place with 4700 inhab., possessing sulphur-springs (113° Fahr.). In the *place* in front of the *Etablissement Thermal* rises the *Arch of Campanus*, a Roman tomb of the 3rd or 4th cent., built in the shape of a triumphal arch.

370 M. **Chambéry** (880 ft.; *Hôtel de France*; *Hôtel de l'Europe*; *Hôtel des Princes*), beautifully situated on the *Leisse*, with 19,600 inhab., is the capital of the Department of Savoy, and an archiepiscopal see.

377 M. *Chignin-les-Marches*. — 380 M. *Montmélian* (Buffet).

[†] Approaches to Italy through France, see *Baedeker's Southern France*, 1891.

The ancient castle was long the bulwark of Savoy against France until its destruction in 1705 by Louis XIV. The train continues to ascend the valley of the *Isère*. 382½ M. *Cruet*. — 385 M. *St. Pierre d'Albigny* (Buffet); the town lies opposite on the right bank, commanded by the ruins of a château. Near (388 M.) *Chamousset* the line turns to the right, and traverses the valley of the *Arc* (*Vallée de Maurienne*), which here joins the *Isère*. 393 M. *Aiguebelle*. — 413 M. *St. Jean de Maurienne*. — 421 M. *St. Michel* (2330 ft.). The train crosses the *Arc* several times. Numerous tunnels. — 427 M. *La Praz* (3135 ft.).

431 M. **Modane** (3495 ft.; *Rail. Restaurant*, déj. with wine 4½ fr.; *Hôtel International*) is the seat of the French and Italian custom-house authorities (change carriages).

The train (view to the right) describes a wide curve round the village, and passing through two short tunnels, enters the great **Mont Cenis Tunnel**, by which the *Col de Fréjus* (8285 ft.) is penetrated in a S.E. direction, though the name is derived from the old Mont Cenis road, which crosses the Mont Cenis Pass, 17 M. to the E.

The tunnel (7¾ M. in length; N. entrance 3800 ft., S. entrance 4160 ft. above the sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4090 ft.) was completed in 1861-1870 under the superintendence of the engineers Sommeiller, Grandis, and Grattoni at a total cost of 75,000,000 fr. The tunnel is 26 ft. wide, 19 ft. high, and has two lines of rails. It is lighted by lanterns placed at intervals of 500 mètres, and the distances are given in kilomètres. The transit occupies 30 minutes. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit, and are also recommended to keep the windows shut.

At the S. end of the tunnel is (443 M.) stat. *Bardonnecchia* (4125 ft.). Two tunnels. Stat. *Beaulard*. Near stat. *Oulx* (3505 ft.), the Roman *Villa Martis*, the line enters the picturesque valley of the *Dora Riparia*. Beyond a bridge and two tunnels is (446 M.) *Salbertrand* (3380 ft.). The river is again crossed. Before the next station, nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of *Exilles* with the frontier fortress of that name; farther on, a fine waterfall. — 453 M. *Chiomonte*, or *Chaumont* (2525 ft.). Then several tunnels and aqueducts. The valley contracts and forms a wild gorge (*Le Gorgie*), of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, and the Roche-Melon (11,605 ft.) towering above it. When the valley expands, Susa with the arch of Augustus comes in sight on the left (see below). — 456½ M. *Meana* (1950 ft.), 1 M. from Susa, lies 325 ft. higher than the latter. Three tunnels. The train then descends through beautiful chestnut woods, and crosses the *Dora*. — 462 M. *Bussoleno* (1425 ft.).

A short branch-line (4½ M. in 17 min.) runs hence to *Susa* (1625 ft.; *Hôtel de France*; *Soleil*), a small and ancient town, the Roman *Segusio*, situated on the right bank of the *Dora*. A garden on the W. side of the town contains a Triumphal Arch, 44 ft. in height, 39 ft. in width,

and 23 ft. in depth, with projecting Corinthian columns at the corners and sacrificial scenes on the frieze, erected according to the inscription in A.D. 8. There are also a few other Roman relics. The church of *S. Giusto* dates from the 11th century. On the opposite bank of the Dora rises the fort *La Brunette*, which was destroyed by the French in 1798.

Next stations *Borgone* (where the Dora is crossed), *S. Antoino*, *Condove*, and *S. Ambrogio* (1160 ft.), high above which, on a rocky eminence to the right, rises the abbey of *La Sagra di S. Michele* (3155 ft.), remarkable for its tombs which convert dead bodies into natural mummies. At (481 M.) *Avigliana* the valley expands into a broad plain. — 496 M. **Turin**, see p. 25.

2. From Brig over the Simplon to Novara or to Lago Maggiore.

97 M. **DILIGENCE** from Brig over the Simplon to Domo d'Ossola (41 M.) twice daily in summer in 8¾-9½ hrs. (fare 16 fr. 5, coupé 19 fr. 40 c.). Private carriage, with one horse 45, two horses 90 fr. **RAILWAY** from Domo d'Ossola to (55 M.) Novara in 3½ hrs. (fares 10 fr. 30, 7 fr. 15, 4 fr. 60 c.). **DILIGENCE** from Gravello (20 M. from Domo d'Ossola; train in 1¼ hr.) to (6 M.) Pallanza four times daily in 55-60 min. (fare 1 fr., coupé or banquette 1½ fr.); twice daily to (4½ M.) Baveno in 40 min. (fares 80 c., 1 fr. 20 c.) and to (7½ M.) Stresa in 1 hr. (fares 1 fr. 20, 1 fr. 80 c.).

Brig, French *Brigue* (2245 ft.; *Hôtel des Couronnes et Poste; Angleterre; Railway Restaurant*, with beds), a well-built little town, with a turreted château, is the terminus of the railway (see *Baedeker's Switzerland*), and the beginning of the Simplon Route, constructed by order of Napoleon in 1800-1806, which here quits the valley of the Rhone, and ascends in numerous windings.

9 M. *Bérisal* (5006 ft.), the Third Refuge (*Hôtel de la Poste*). Above the Fourth Refuge (5645 ft.) a retrospect is obtained in clear weather of the Bernese Alps to the N., from which the *Aletsch Glacier* descends. The part of the road between the Fifth Refuge (6345 ft.) and the culminating point is the most dangerous during the period of avalanches and storms, and is protected by several galleries. From the Sixth Refuge (6540 ft.) a splendid final view is enjoyed of the Bernese Alps; far below in the Rhone Valley lies Brig.

Beyond the summit of the **Simplon Pass** (6590 ft.) is the *Hospice*, a spacious building 6¼ M. from Bérisal. A broad valley, bounded by snow-capped heights and glaciers, forms the highest portion of the pass. The *Raut Glacier* is a conspicuous object on the mountains to the S.; to the E. rises the *Monte Leone* (11,660 ft.).

21 M. **Simplon**, Ger. *Simpeln*, Ital. *Sempione* (4855 ft.; *Poste; Hôtel Flletschhorn*). The road now describes a long curve to the S., which pedestrians may cut off by a rough path regaining the road at the *Algaby Gallery*, where the wild and grand **Ravine of Gondo* begins. At the end of the last and longest of the cuttings by which the road penetrates the rocks the *Fressinone* (or *Alpienbach*) forms a fine waterfall, which is crossed by a slender bridge; on both sides the rocks tower to a dizzy height, presenting a most imposing

picture. *Gondo* (2820 ft.) is the last Swiss village; $\frac{1}{2}$ M. beyond it is the Italian boundary-column.

30 M. *Iselle* (2155 ft.; *Posta*) is the seat of the Italian custom-house. The valley, although now less wild, continues to be extremely picturesque. It unites with the broad and fertile valley of the *Tosa* (*Val Antigorio*) at the bridge of *Crevôla*, 100 ft. in height, below which it is called the *Val d'Ossola*.

41 M. *Domo d'Ossola* (905 ft.; *Hôtel de la Ville et Poste*, R., L., & A. 4 $\frac{1}{2}$ -5, D. 5 fr.; *Hôtel d'Espagne*), the ancient *Oscela*, a small town with 3300 inhab., beautifully situated. The *Palazzo Silva* (16th cent.) contains a small museum. The *Calvary Hill*, $\frac{1}{2}$ hr. to the S., commands a superb view.

The RAILWAY TO NOVARA skirts the base of the mountains bounding the broad Val d'Ossola on the W. At (3 $\frac{1}{2}$ M.) *Villa d'Ossola*, the *Antrona Valley* opens on the right; *Antronapiana*, the chief village in the valley, has a parish church containing a finely carved altar of the 17th century. — 5 M. *Pallanzeno*; 7 M. *Piedimulera*, opposite which opens the *Anzasca Valley*, leading up to *Macugnaga* at the foot of Monte Rosa (see *Baedeker's Switzerland*). The *Anza* and the *Tosa* are crossed before we reach (8 M.) *Rumianca*.

9 M. *Vogogna* (240 ft.; *Corona*), a small town at the base of precipitous rocks. 10 $\frac{1}{2}$ M. *Premosello*. Beyond (13 M.) *Cuzzago* the *Tosa* is crossed by a bridge, 515 yds. long.

16 M. *Ornavasso* (Italia; Croce Bianca). The marble-quarries in the vicinity belong to the chapter of the cathedral of Milan.

At (20 M.) *Gravellona-Toce* (*Rail. Restaurant*), a place with large cotton-mills, the *Strona* falls into the *Tosa*. The roads to *Stresa* and *Pallanza* diverge here.

The ROAD TO PALLANZA (diligence, see pp. 3, 135) crosses the *Tosa* and leads past the base of the *Montorfano*, near the picturesque *Lago di Mergozzo*, to *Fondo Toce*, at the influx of the *Tosa* into the *Lago Maggiore* (p. 132). To the S. in the distance are the *Borromean Islands* (p. 136); on the right rises the *Monte Motterone* (p. 138). We now follow the bank of the lake, passing *Cavendone* on the hill to the left, with its pilgrimage church, to *Suna* and (6 M.) *Pallanza* (p. 135).

The ROAD TO STRESA (7 $\frac{1}{2}$ M.; diligence see pp. 3, 137) passes large granite quarries, in which beautiful crystals of felspar are found, and reaches the *Lago Maggiore* at (2 M.) *Ferriolo* (p. 136); in the distance are seen *Pallanza* and the *Isola Madre* (p. 137), and farther off, the fine outline of the *Sasso del Ferro*. 3 M. *Baveno* (p. 136); the road continues to skirt the lake, in view of the *Borromean Islands*, and next reaches (2 $\frac{1}{2}$ M.) *Stresa* (p. 137).

The Railway to Orta and Novara runs to the S. through the fertile valley of the *Strona*. Beyond (21 $\frac{1}{2}$ M.) *Crusinallo* it crosses the river and immediately afterwards the *Nigulia Canal*, which drains the *Lake of Orta*. At the picturesquely situated station of (23 $\frac{1}{2}$ M.) *Omegna* the line reaches the lake, which it then skirts, commanding beautiful views. Beyond (27 $\frac{1}{2}$ M.) *Pettinasco*, we cross the *Pescone*, and then the imposing *Sassina Viaduct* to —

29 $\frac{1}{2}$ M. *Orta-Miasino*, 1 M. to the E. of *Orta* (p. 139).

Beautiful views of the lake as we proceed. In the centre lies the island of *S. Giulio* (p. 139), and on the steep cliffs of the W. bank is the church of *Madonna del Sasso* (p. 139). Beyond (30 M.) *Corconio* the train traverses a cutting on the W. side of the *Castello di Buccione* (p. 139) and quits the Lake of Orta. 32½ M. *Bolzano*. 33½ M. *Gozzano* is the junction for a branch-line to *Also* (with large granite-quarries). We now traverse the fertile *Val d'Agogna*. 36½ M. *Borgomanero* (Alb. del Ramo Secco), 7½ M. to the S.W. of Arona (p. 130). — 41 M. *Cressa-Fontaneto*; 42½ M. *Suno*; 46 M. *Momo*; 50 M. *Caltignaga*; 53 M. *Vignale*.

56 M. *Novara*. From Novara to *Milan*, railway in 1¼ hr., see p. 50; to *Laveno* in 1½ hr., see p. 129.

3. From Lucerne to Lugano, Chiasso, and Como (*Milan*). St. Gotthard Railway.

RAILWAY to (144 M.) Chiasso in 6-9¼ hrs. (fares 32 fr., 22 fr. 40 c., 16 fr.; through-fares to Milan, 176 M., 36 fr. 65, 25 fr. 65, 18 fr. 5 c.; sleeping compartment 11 fr. 80 c. extra). — A table-d'hôte dinner (3½ fr. includ. wine) for passengers by the day-express is provided at Göschenen, where the traveller should be careful to avoid an involuntary change of carriages, or even of trains. Finest views from Lucerne to Flüelen to the right, from Flüelen to Göschenen to the left, and from Airola to Bellinzona to the right. These are seen most comfortably from the open galleries of the new saloon-carriages (1st & 2nd class).

The *St. Gotthard Railway, constructed in 1872-82, is one of the most stupendous engineering enterprises of modern times. The highest point of the railway is in the middle of the great tunnel and is 3787 ft. above the level of the sea. The maximum gradient is 1:4, the shortest curve-radius 330 yds. The inclines have partly been surmounted by large spiral tunnels, of which there are three on the N. side of the St. Gotthard and four on the S. In all the railway has 56 tunnels (with an aggregate length of 25 M.), 32 large bridges, 24 minor bridges, and 10 viaducts. The great tunnel alone cost nearly 57 million francs. *Louis Favre*, the engineer, died of apoplexy in the tunnel on July 19th, 1879. — The **Steamboat Voyage* on the Lake of Lucerne from Lucerne to Flüelen is much pleasanter than the railway journey, and is recommended to those who are not pressed for time. Those who wish to examine the most interesting structure of the line itself should drive in an open carriage or walk from Amsteg to Göschenen (12 M.) and from Airola to Giornico (15 M.). Comp. *Baedeker's Switzerland*.

Lucerne. — *SCHWEIZERHOF & *LUZERNER HOF; *HÔTEL NATIONAL; BEAURIVAGE; EUROPE; ANGLETERRE; CYGNE; HÔTEL DU RIGI, all on the lake; the first-named are on a large scale. HÔTEL DU LAC and ST. GOTTHARD, both near the station. BALANCES, on the Reuss. — ENGEL, ADLER, RESSL, POSTE, MOHR, all unpretending.

Lucerne (1437 ft.), the capital of the canton of that name, is beautifully situated at the efflux of the *Reuss* from the *Lake of Lucerne*. The celebrated **Lion of Lucerne*, designed by Thorvaldsen, ¼ M. to the N. of the Schweizerhof-Quai, is the principal attraction in the town. The best views are obtained from the *Gütsch*, at the N.W. end of the town, ¾ M. from the station (wire-rope railway in 3 min.), and from the *Drei Linden*, to the N.E., about 20 min. from the Schweizerhof-Quai.

The railway leads via (11 M.) *Rothkreuz*, junction of the line to

Zürich, skirts the Lake of Zug, and beyond (25 M.) *Brunnen* reaches the **Urner See* or E. arm of the Lake of Lucerne, along the banks of which it runs through a succession of tunnels, some of great length. Beyond (36 M.) *Flüelen* (1435 ft.; *Kreuz, Adler*, etc.) the train ascends the broad valley of the *Reuss*, viâ (38 M.) *Altdorf* and (41½ M.) *Erstfeld*, where a heavier locomotive is attached to the train.

The most interesting part of the railway begins at (45 M.) *Amsteg*. Immediately beyond the station the train pierces a projecting rock by means of the *Windgelle Tunnel*, crosses the *Kerstelenbach* by an imposing bridge, and is then carried through the slope of the *Bristenstock* by means of two tunnels, and across the *Reuss* by an iron bridge 256 ft. high. We now follow the left bank of the picturesque *Reuss* valley, traversing the *Inschi Tunnel* and crossing the *Inschialpbach*, cross the *Zraggenthal* by means of a viaduct, and skirt the mountain through three tunnels and a long cutting, and over a viaduct.

Beyond (50 M.) *Gürtneilen* (2300 ft.) the train crosses the *Gorneren-Bach* and the *Haegrigen-Bach* and enters the *Pfaffensprung Loop Tunnel* (1635 yds.). On emerging from the upper end of the tunnel, which is 115 ft. above the lower, the train proceeds through three shorter tunnels and over several bridges, and beyond the *Wattering Loop Tunnel* (1199 yds. long; 76 ft. of ascent) again crosses the *Reuss* and penetrates another tunnel to —

55 M. *Wasen* (3055 ft.), a considerable village with a loftily situated church, commanding an admirable survey of the bold structure of the railway. The imposing **Middle Meienreuss Bridge* (260 ft. high), a short tunnel, and the *Leggistein Loop Tunnel* (1204 yds. long, 82 ft. of ascent) now carry us to the third or *Upper Meienreuss Bridge* (148 ft. high), grandly situated. We then pass through the short *Meienkreuz Tunnel* and obtain a view of the windings just traversed. Opposite rises the *Rienzer Stock* (9785 ft.). We then cross two fine bridges, penetrate the *Naxberg Tunnel* (1 M. long; ascent of 118 ft.), and span the deep gorge of the *Göeschenen-Reuss* by a bridge 161 ft. high (view of the *Göeschenen-Thal* to the right, with the beautiful *Dammafirn* in the background).

60 M. *Göeschenen* (3640 ft.; **Rail. Restaurant*, comp. p. 5).

Immediately beyond the station the train crosses the *Gotthard Reuss* and enters the great **St. Gotthard Tunnel*, which runs nearly due S., 5-6000 ft. below the highest point of the mountain. The tunnel is 16,309 yds. or about 9¼ M. in length, 28 ft. wide, and 21 ft. high. It is laid with a double line of rails, and is lined with masonry throughout. Express trains take 16 min. to pass through the tunnel, slow trains 25 min.; lanterns are placed on each side of the tunnel at intervals of 1000 mètres, numbered I to XV, the even numbers being on the right side and the uneven on the left. — At the S. end of the tunnel, to the right, are some new fortifications.

70 M. *Airolo* (3755 ft.; **Posta*; **Hôtel Lombardi*; *Hôtel Airolo*),

in the upper *Ticino Valley (Valle Leventina)*. The scenery here still retains quite an Alpine character, but as we proceed the influence of the Italian climate soon makes itself evident.

Beyond Airolo the train crosses the *Ticino*, which descends from the *Val Bedretto* opening to the right, passes through the *Stalvèdro Tunnel*, and enters the *Stretto di Stalvedro*. On the left bank of the Ticino the high-road runs through four rock-cuttings. The valley expands near (73 M.) *Ambri-Piotta*. To the left lies *Quinto*. Beyond (76 M.) *Rodi-Fiesso* (3100 ft.) the *Monte Piottino* projects into the valley on the N. The Ticino has worn a course for itself through the mountain, and descends the gloomy gorge in a series of waterfalls. The railway crosses the Ticino, passes through two short tunnels, and enters the *Freggio Loop Tunnel* (1 M. in length; 118 ft. of descent). Beyond another short tunnel we enjoy a view of the beautiful valley of Faido. Crossing the Ticino and going through another tunnel, we reach —

82 M. **Faido** (2352 ft.; *Hôtel-Pension Suisse* and *Hôtel Faido*, at the station; *Angelo*; *Hotel-Pension Fransioli*), the capital of the Leventina, thoroughly Italian in character. On the right the *Piumogna* descends in a fine waterfall.

The train now follows the left bank of the Ticino, traversing a beautiful district, richly wooded with walnut and chestnut trees. To the right lies *Chigglogna*, with an old church. Near (86 M.) *Lavorgo* the *Cribiasca* forms a fine waterfall on the right. Farther on the Ticino forces its way through the picturesque *Biaschina Ravine* to a lower region of the valley. The railway descends about 300 ft. on the left bank by means of two loop-tunnels, one below the other in corkscrew fashion: viz. the *Pianotondo Loop Tunnel* (nearly 1 M. long; 115 ft. of descent), beyond a short tunnel and a viaduct, and the *Travi Loop Tunnel* (nearly 1 M. long; 118 ft. of descent), beyond another short tunnel and viaduct. The train has now reached the lower zone of the Valle Leventina, and crosses and recrosses the Ticino on either side of (90 M.) *Giornico* (1480 ft.)

On the right is the pretty fall of the *Cramosina*. 94 M. **Bodio** (1090 ft.). Beyond *Polleggio*, the *Brenno* descends from the *Val Blenio* on the left, and is crossed by a double bridge. The valley of the Ticino now expands and takes the name of *Riviera*. Luxuriant vines, chestnuts, walnuts, mulberries, and fig-trees remind the traveller of his proximity to 'the garden of the earth, fair Italy'.

97 M. **Biasca** (970 ft.; *Rail. Restaurant*), with an old Romanesque church on a hill. From the station a series of oratories ascends to the *Petronilla Chapel*, near which is a pretty waterfall.

The train proceeds in the valley of the Ticino, here divided into many arms. It passes through two tunnels. 101 M. *Osogna* (870 ft.). — 105 M. *Claro* (830 ft.), at the foot of the *Pizzo di Claro* (8920 ft.), with the monastery of *S. Maria* on the hillside. Beyond (107 M.) *Castione* the train passes the mouth of the *Val*

Mesocco and crosses the *Moësa*. The train then passes through a tunnel, beyond which we obtain a magnificent view of Bellinzona.

109 M. **Bellinzona** (760 ft.; *Railway Restaurant*; **Hôt.-Pens. Suisse*; *Hôt. Bellinzona*; *Angelo*), the capital of the canton of Ticino, with 3320 inhab., is the junction for Locarno (p. 132) and Luino (p. 131). Above it rise three picturesque castles, the *Castello Grande*, on an isolated hill to the W., the *Castello di Mezzo*, and the *Castello Corbario* to the E.

The railway to Lugano and Milan passes through a tunnel (300 yds.) below the *Castello di Mezzo*. At (111 M.) *Giubiasco* the railway to Locarno and Luino (see p. 132) diverges to the right. Our line approaches the foot of the mountains near *Camorino*, and ascends the slopes of *Monte Cenere* through walnut and chestnut trees. *S. Antonio* lies below on the right; then *Cadenazzo* (p. 50). Two tunnels. *View of the Ticino Valley and the influx of the Ticino into the Lago Maggiore, improving as we ascend. The train then penetrates the **Monte Cenere** by means of a curved tunnel (1 M. long), 1435 ft. above the sea-level and about 370 ft. below the summit of the pass. At the S. end of the tunnel, in a sequestered valley, lies (118½ M.) *Rivera-Bironico* (1420 ft.). The train then skirts the *Leguana*, which soon unites with the *Vedeggio*, a stream descending from *Mte. Camoghè* (p. 12), to form the *Agno*. Beyond a short tunnel is (124 M.) *Taverne* (1130 ft.). At *Lamone* (1033 ft.) the train quits the *Agno* and beyond a final tunnel it reaches —

128 M. **Lugano**. — The **Railway Station** (1255 ft.; Pl. C, 2; **Restaurant*) lies on the hill above the town, of which as well as of the lake it commands a fine view. Besides the road there are a shorter footpath and a CABLE TRAMWAY (*Funicolare*; comp. Pl. C, 2, 3), to the right of the exit from the station (fares up 30 or 20 c., down 20 or 10 c.), but travellers with heavy luggage will find a cab or a hotel omnibus more convenient. — The STEAMBOAT (p. 127) has three piers: *Lugano Città*, at the *Piazza Bandoria* (Pl. D, 3), *Lugano-Parco* near the *Hôtel du Parc* (Pl. C, 4), and *Lugano-Paradiso* (Pl. B, 6), for *Paradiso* and the *Mte. S. Salvatore*.

Hotels (the chief of which send omnibuses to meet the trains and steamers). *On the lake*: *HÔTEL DU PARC (Pl. a; B, C, 4), in an old monastery at the S. end of the town, with shady garden (band thrice a day) and the dépendances of *Belvedere*, *Villa Ceresio*, and *Beau-Séjour* (Pl. b; B, 4; the last, with fine garden, alone open in winter), R., L., & A. 5-6, B. 1½, D. 5, omnibus 1½, pens. 9-11 fr.; *HÔTEL SPLENDIDE (Pl. c; B, 5), 5 min. farther to the W., on the *Paradiso* road (see below), R. from 3, L. 1, A. 1, board 5 fr. — HÔT.-PENS. LUGANO (Pl. E; C, 3), with a small garden, 2nd cl.; HÔT.-RESTAURANT AMERICANA (Pl. f; D, 3), *Piazza Bandoria*, pens. 6 fr. — *In the town*: HÔTEL-RESTAURANT SUISSE (Pl. g; D, 3), near the *Piazza Bandoria*, R., L., & A. 2½-4, B. 1¼, déj. 2½, D. 3½ fr.; PENSION ZWEIFEL, 4-5 fr.; PENS. BORELLA, *Molino Nuova*, pens. incl. wine 4½ fr. — *Near the station*: *HÔT.-PENS. BEAUREGARD (Pl. i; B, 3), to the S. of the station, on the hill, R., L., & A. 2½-4, B. 1¼, déj. 2½, D. 3½, pens. 7-10 fr.; HÔTEL ST. GOTTHARD (Pl. k; C, 3), well spoken of; HÔTEL WASHINGTON (Pl. d; C, 1), in a lofty and open situation to the N., R., L., & A. 3-3½, B. 1¼, déj. 2½, D. incl. wine 4, excl. wine 3½, pens. 6-8 fr. Below the station: *HÔTEL ERICA (Pl. l; C, 2), R., L., & A. 3, déj. 2½, D. 3½ fr.; PENS. BON-AIR, 5-7 fr.; PENS. INDUNI, moderate. — At *Paradiso*



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Walter J. Delee, Leipzig

(p. 10), $\frac{3}{4}$ M. to the S.: *HÔT.-PENS. REICHMANN (Pl. n; B, 6), on the lake, R., L., & A. $2\frac{1}{2}$ -4, B. $1\frac{1}{4}$, D. $3\frac{1}{2}$, pens. 7-9 fr.; *BELLEVUE (Pl. A, 6), near the Mte. Salvatore station. R. $2\frac{1}{2}$, L. $\frac{1}{2}$, B. 1, D. 3, pens. 6-8 fr. — At *Cassarate* (p. 11), 1 M. from the Piazza Bandoria, in a sheltered position, with a S. aspect, *PENS. VILLA CASTAGNOLA (Pl. G, 3), with pretty garden, R., L., & A. $2\frac{1}{2}$ -3, B. $1\frac{1}{4}$, déj. $2\frac{1}{2}$, D. $3\frac{1}{2}$, pens. $6\frac{1}{2}$ -8 $\frac{1}{2}$ fr.; *PENS. VILLA DU MIDI (Pl. G, 5), $\frac{1}{3}$ M. farther on, R., L., & A. 2, B. 1, déj. $1\frac{1}{2}$, D. 2, pens. $4\frac{1}{2}$ -5 fr.; *PENS. VILLA MORITZ, on the mountain-slope.

Restaurants. At the hotels; *Trattoria Biaggi* to the W. of the Piazza della Riforma, on the way to the cable-tramway, thoroughly Italian. — Beer at the *Brasserie Bâle*, at the N.E. corner of the Piazza Bandoria; *Walter*; *Straub*, on the quay, next the Hôtel Lugano (concerts). — *Café Jacchini*, Piazza della Riforma. — Confectioner: *Meister*, near the Piazza della Riforma.

Lake Baths on the Paradiso road (20 c., box 40 c., towels 20-40 c.); WARM BATHS at *Anastasi's*, near the Hôt. du Parc.

Post & Telegraph Office (Pl. D, 3), Via Canova. — **Physicians**, *Dr. Cornils*, *Dr. Zbinden*, *Dr. Albrizzi*, *Dr. Buzzi*, *Dr. Fraschirolì*, *Dr. Reali*. **Dentist** (American), *Drossel*, Via Massagno 8. — **Bookseller**, *Dalpi*, Piazza Bandoria.

Carriage from the Railway Station to the town and vice versâ, with one horse, 1 pers. $\frac{1}{2}$, 2 pers. 1, 3 pers. $1\frac{1}{2}$, with two horses, 1-2 pers. 2, 3-5 pers. 3 fr.; same fares from the station to Paradiso, and from the town to Cassarate. To Castagnola $\frac{1}{2}$, $1\frac{1}{2}$, $2\frac{1}{2}$, 3, or 4 fr., return $2\frac{1}{4}$, $2\frac{1}{4}$, $3\frac{3}{4}$, $4\frac{1}{2}$, or 6 fr.; to Paradiso Funicolare (Monte S. Salvatore station) 80 c., 1, $1\frac{1}{2}$, 2, or 3 fr.; to Luino, one-horse carr. 10, two-horse 20 fr.; to Capolago 6 or 10 fr.; to Varese 15 or 30 fr.; driver's fee 10% of the fare. Drive round the Mte. Salvatore viâ Pambio, Figino, Morcote, and Melide ($2\frac{1}{2}$ hrs., one-horse carr. 7, two-horse 14 fr.).

Boat to Porlezza (p. 126) with one rower 7 fr., two 12 fr., three $16\frac{1}{2}$ fr.; to Osteno 6, 10, or 12 fr., incl. fee. At the hotels, one rower 2 fr., two rowers 3 fr. for the first hour, each additional hour $1\frac{1}{2}$ and 2 fr. respectively.

English Chapel adjoining the Belvedere du Parc (Pl. C, 4; see p. 8; English chaplain resident from May to the end of Oct.).

Lugano (932 ft.), the largest and busiest town in the Swiss canton of *Ticino*, with 8000 inhab., is charmingly situated on the lake of the same name, and enjoys quite an Italian climate (the agave blooming here in the open air). It is a very pleasant place for a lengthened stay. The winter temperature is somewhat higher than that of Montreux or Meran, from which Lugano is also distinguished by its comparatively low elevation above the sea. The climate is therefore less stimulating, and for susceptible constitutions forms a suitable transition-stage on the way farther south. The heat of summer is seldom excessive. The environs possess all the charms of Italian mountain scenery; numerous villages, churches, chapels, and country-seats are scattered along the banks of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises the *Monte S. Salvatore*, wooded to its summit; to the E., across the lake, is the *Monte Caprino*, to the left the *Monte Brè* and the beautiful *Monte Boglia*. On the N. opens the broad valley of the *Cassarate*, backed by a group of mountains among which the double peak of *Monte Camoghè* (p. 12) is conspicuous.

A broad *Quay*, planted with trees, and frequented as an evening

promenade, stretches along the bank of the lake. Opposite the steamboat pier is the imposing *Palazzo Civico* (Pl. C, 3), with a beautiful colonnaded court. It is adjoined on the E. by the *Theatre*, beyond which is the spacious *Piazza Bandória*, at the harbour, with gardens. The *Piazza della Riforma* lies farther back. At the S. end of the quay rises a small Fountain Statue of Tell by Vela. — The church of *S. Maria degli Angioli* (opposite, adjoining the Hôtel du Parc), contains celebrated *Frescoes by *Bernardino Luini*.

The painting on the wall of the screen, one of the largest and finest ever executed by Luini, represents the **Passion of Christ*, and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground, occupying the upper part of the wall, stand three huge crosses, at the foot of which we perceive Roman warriors, the groups of the holy women, and St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Mocking of Christ, the Bearing of the Cross, the Entombment, Thomas's Unbelief, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old-fashioned, especially after seeing Leonardo's works, the eye cannot fail to be gratified by the numerous beautiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. To the left, on the wall of the church, is the *Last Supper*, a picture in three sections, formerly in the Lyceum, and in the 1st Chapel on the right is a fine *Madonna*, two paintings on panel by *Luini*. The sacristan expects a small fee.

The interior of the town, with its arcades, workshops in the open air, and granite-paved streets, is also quite Italian in its character. — *S. Lorenzo* (Pl. C, 2), the principal church, on a height below the station, probably erected by *Tommaso Rodari* at the close of the 15th cent., has a tastefully enriched marble façade. — The terrace in front of the station commands an extensive *View.

There are various pleasant WALKS, well-provided with guide-posts and benches. To the S., on the high-road past the Hôtel du Parc and Hôtel Splendide, through the suburb of *Paradiso* (Pl. A, B, 6) and by the foot of Mte. Salvatore, to the (1¼ M.) headland of *S. Martino*, a charming point of view. To Melide, see p. 12. — From *Paradiso* a footpath leads to the right to (5 min.) the *Belvedere*, which commands another fine view. — To the W. by the winding Ponte Tresa road (Pl. A, B, 4, 5), which diverges to the S. at the Villa Beauséjour (short-cuts for walkers), to the (1½ M.) hill on which lies the frequented *Restaurant du Jardin*. The village of *Sorengo* is situated on a hill to the right (fine view from the church; to the W. is the Lake of Muzzano). A carriage-road leads from the Restaurant du Jardin, to the left, via *Gentilino*, to (1½ M.) the conspicuous church of *S. Abbondio*, in the graveyard of which are several monuments by Vela. — To the E., from the Piazza Castello (Pl. D, 3), we may follow the Via al Campo Marzio, which crosses the (¼ M.) *Cassarate*, to (¾ M.) *Cassarate* (Pl. G, 3), and thence proceed by the sunny high-road skirting the foot of the Mte. Brè to (1 M.) *Castagnola*, where we obtain a fine view of the Mte. S. Salvatore. At No. 227 in the Piazza Castello is the entrance

to the shady grounds of the *Villa Gabrini* (formerly *Ciani*, Pl. D, E, 3), with a beautiful figure of a mourning woman ('*La Desolazione*') by Vinc. Vela (gardener 1 fr.). — From Castagnola a picturesque footpath (best in the evening) leads to *Gandria* (p. 126), where the steamers touch. — Comp. the Map, p. 116.

The most interesting excursion is the **Ascent of the Monte S. Salvatore*, by cable-railway from *Paradiso* in $\frac{1}{2}$ hr. (return-fare 2 fr.). The station (Pl. A, 6; 1245 ft.; Buffet) lies $\frac{3}{4}$ M. from the steamboat pier *Lugano-Paradiso* (steamboat from Lugano-Città in 10 min.), and $\frac{3}{4}$ M. from the *Hôtel du Parc* (one-horse carr., 1 pers. 80 c., 2 pers. 1, 3 pers. $1\frac{1}{2}$ fr., two-horse 1-2 pers. 2, 3-5 pers. 3 fr.). The railway, built by Messrs. Bucher and Durrer of Kägiswyl, is about 1 M. in length; the two carriages, each seated for 32 persons, are drawn up by a wire-rope $1\frac{1}{5}$ inch thick, while between the rails, which are 3 ft. 3 in. (1 metre) apart, runs also a double toothed rail. on Abt's system. — The line, with an initial gradient of 17:100, crosses the St. Gotthard Railway, with charming views of Lugano and its lake, to the hamlet of *Pazzallo*, and traversing a viaduct (110 yds. long; gradient 38:100) supported by iron pillars, reaches the halfway station of *Pazzallo* (1600 ft.), where carriages are changed. Here are the machine-house for the electric motor and the steam-engine. The line now ascends over granite rock, at an increasing gradient (finally 60:100), to the terminus (2900 ft.; two Restaurants). Thence we ascend on foot to the (5 min.) summit of the *Monte S. Salvatore* (2980 ft.), on which there is a pilgrimage-chapel. The **View* embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above *Porlezza* is *Monte Legnone* (p. 123); N. above Lugano the double peak of *Monte Camoghè* (p. 12), to the left of this the distant *Rheinwald* mountains; W. the chain of *Monte Rosa*, with the *Matterhorn* and other Alps of the *Valais*. This view is seen to best advantage in the morning, when *Monte Rosa* gleams in the sunshine. — The descent on the S. side of the mountain, via *Carona* and *Melide*, is fatiguing and not recommended.

The ascent of **Monte Brè* (3050 ft.), to the E. of Lugano, is another easy excursion ($2\frac{1}{2}$ -3 hrs.), scarcely less interesting than that to Mte. S. Salvatore (guide needless; mule 10 fr.). From the *Piazza Castello* to the iron bridge over the *Cassarate*, see above. Beyond the bridge we turn to the left, then after about 130 paces to the right, and ascend the winding road between low walls to a large mill, *Molinazzo* (Pl. G, 2), where mules may be hired. Thence the same road to (1 M.) *Viganello*, and below the hill crowned by the church of *Pazzolino* turn to the right to ($1\frac{1}{4}$ M.) *Bonago*. Thence the road again ascends, partly between walls, and among chestnuts, figs, and vines, to ($\frac{3}{4}$ hr.) *Desago*, on the mountain-slope, the highest village visible from Lugano. *Desago* may also be reached in $\frac{3}{4}$ -1 hr. from *Castagnola* (p. 10), via *Ruvigliano*. Above *Desago* the path divides: both branches lead round to the ($1\frac{1}{2}$ - $\frac{3}{4}$ hr.) village of *Brè* (2630 ft.; 2 hrs. from Lugano; Restaurant & Pension Forni), at the back of the hill. From the church of *Brè* a narrow forest-path ascends to the summit of the mountain. This path also divides; the branch to the right traverses the highest crest of the hill, that to the left leads to a spur of the mountain in the direction of Lugano. The summit may be attained in $\frac{1}{2}$ hr. by either. The view of the several arms of the Lake of Lugano, especially in the direction of *Porlezza*, and the surrounding mountains, is remarkably fine. Lugano itself is not visible from the summit, but from the above-mentioned spur a good view of it may be obtained.

Monte Caprino, opposite Lugano, on the E. bank of the lake, is much frequented on holidays by the townspeople, who possess wine-cellars (*cantine*) in the numerous cool grottoes by which the side of the mountain is honeycombed. These cellars are closed at sunset. Good wine of icy coolness may be obtained here ('*Asti*' recommended), and there is also a *birreria*. Small boat there and back in $2\frac{1}{2}$ hrs., including stay (fares, see p. 9); steamboat on Sun. and holidays.

A pleasant walk may be taken on the high-road from **Campione** (steamboat station), past the *Madonna dell' Annunziata* with 16th cent. frescoes, to (¼ hr.) **Bissone** (steamboat station) and by the railway-embankment to (20 min.) *Melide* (steamboat and railway station; see below). Thence in ½ hr. to *S. Martino* (p. 10).

LONGER EXCURSIONS: — ***Monte Boglia** (4900 ft.; 4-½ hrs.; guide desirable). Ascent by *Soragno* and the *Alp Bolla*, or from *Brè* (p. 11; steep). View scarcely inferior to that from *Mte. Generoso*. Descent on the E. side through the grassy *Val Solda* to *Castella* and *S. Mamette* (steamboat-station; p. 126). — The church of **S. Bernardo** (2310 ft.), with a picturesque view, ¾ hr. above *Canobbio*. Thence (at first following the top of the hill to the N.; no path) to *Vaglio* and *Sala* and the (1¼ hr.) monastery of **Bigorio** (2360 ft.; refreshments), charmingly situated on the wooded hill of that name (the church contains a *Madonna* attributed to *Guercino* or *Perino del Vaga*). Back by (1 M.) *Ponte Capriasca* (1425 ft.), with a church containing a good old copy of *Leonardo da Vinci's Last Supper*, to (1½ M.) the railway-station of *Taverne* (p. 8). This expedition takes in all 5-6 hrs. from *Lugano*. — **Monte Tamaro** (6430 ft.; 4 hrs.; guide) from *Taverne* (p. 8) or *Bironico* (p. 8), not difficult. Splendid view of *Lago Maggiore*, etc. — **Monte Camoghè** (7300 ft.; 7-8 hrs. from *Lugano*; guide from *Colla*), a famous point of view, fatiguing. Road via *Canobbio* and *Tesserete*, and then to the right, through the *Val Colla*, to (12 M.; carr. in 2½ hrs.) *Scareglia* or *Lower Colla* (3205 ft.; **Osteria Garzirola*). Thence (with guide) by *Colla* and the *Alp Pietrarossa*, leaving the *Mte. Garzirola* (see below) to the right, to the (3 hrs.) *Alp Sertena* (5920 ft.) and the (1½ hr.) top, where we enjoy a striking panorama of the Alps from *Mte. Rosa* to the *Ortler*. The descent may be made to the N., to (5 hrs.) *Bellinzona* (p. 8). — **Val Magliasina**. Beautiful drive by the *Ponte Tresa* road to *Agno* (comp. p. 127), then N.W. in 3 hrs. via *Vernate* and *Cademario* to *Breno* (2105 ft.; *Osteria Ferraio*). Pleasant walk from *Breno* over *Monte Lemo* (5312 ft.; splendid view) to (5-6 hrs.) *Luino* (p. 133); or back to *Lugano* via *S. Bernardo* (see above).

FROM LUGANO TO **CAPOLAGO**, steamboat several times daily in ¾ hr., in connection with the *Generoso Railway*, see below. Stations: *Campione*, *Bissone*, *Maroggia*, *Melano*, and *Capolago*.

Steamboat on the *Lake of Lugano*, in connection with the railways to the *Lago Maggiore* and the *Lake of Como*, see p. 125.

FROM LUGANO TO **CHIASSO AND COMO** (Milan). The train crosses the *Tassino Valley*, by means of a viaduct, 120 ft. high (charming view to the left), and passes through a tunnel (833 yds.) under the N.E. spur of *Monte S. Salvatore* (p. 11). It then skirts the lake, with views (to the left) of the wooded slopes of the E. bank and the villages upon it. Beyond (132 M.) *Melide* (*De Micheli's Inn*, good wine) the train and the road cross the lake to *Bissone* by a stone viaduct ½ M. long, which sadly mars the scenery. At each end there is an arch for the passage of boats. To the right a pleasant view of the lake, which branches into two bays (p. 126). Two tunnels. Then (134 M.) *Maroggia* (*Elvezia*), at the W. base of the *Mte. Generoso*; continuous view of the lake on the right.

136½ M. **Capolago** (*Buffet*), at the top of the S.E. arm of the lake, is the station for the *Generoso Railway* (steamboat from *Lugano*, see above).

The ***Monte Generoso** (5500 ft.), owing to its isolated situation, opposite the principal chain of the Swiss Alps, and to its elevation above the Italian lakes and the plains of Lombardy, commands perhaps the most magnificent view on the S. side of the Alps, and may justly be compared with the *Rigi*. In 1890 a *RACK-AND-PINION RAILWAY* was opened from

Capolago to the summit. The line, on Abt's System (with a central toothed rail into which toothed wheels work on both sides), is $5\frac{1}{2}$ M. long and has a maximum gradient of 22:100 (Rigi Railway 25:100). Four trains, each with seats for 60 passengers, in connection with the steam-boats and railway-trains, ascend daily to the summit (Vetta) in $1\frac{1}{4}$ hr., to Bellavista (Hôtel Generoso) in 56 min.; fare to Bellavista 5 fr. 85, to Vetta 7 fr. 50 c., from Vetta to Capolago 5 fr.; return-fare to the top 10 fr. — The trains start from the steamboat pier at Capolago and halt at (2 min.) the St. Gotthard Railway station, where the toothed rail begins. The train crosses the road and the St. Gotthard railway and ascends the slope of the Generoso (gradient 20:100, afterwards 22:100), with a continuous open view, on the right, of the fertile Val di Laveggio, girt with wooded hills, the little town of Mendrisio, and behind, of the Lake of Lugano with S. Vitale on the W. bank, and Mte. Salvatore to the N. Then it skirts abrupt cliffs and enters a curved tunnel (150 yds. long), immediately before which the summit of Monte Rosa is visible. — $1\frac{3}{4}$ M. S. Nicolao (2820 ft.; *Restaurant*), a station in the finely wooded *Val Cereda*. The line next describes a wide curve, enters the *Val della Giazza* by a tunnel 50 yds. long, and proceeds high up on the mountain-slope, with fine views of the plain of Lombardy as far as Milan and Varese, and of the valleys of the Generoso (to the right appears Monte Bisbino, with its pilgrimage-church). — $3\frac{1}{2}$ M. Bellavista (4010 ft.; *Restaurant*). A path leads from the station along the mountain-ridge (fine views; benches) to the (5 min.) **Bellavista*, a platform provided with railings, immediately above Capolago, with a beautiful view (best in the morning) of the Lake of Lugano and the surrounding heights, backed by the line of snow-peaks stretching from the Gran Paradiso to the St. Gotthard. About $\frac{1}{2}$ M. to the E. of the station (hotel porter meets the trains) is the **Hôtel du Generoso* (3965 ft.; R., L., & A. 4-5, B. $1\frac{1}{2}$, lunch $3\frac{1}{2}$, D. $4\frac{1}{2}$, pens. 12 fr.; Eng. Church Service), the property of Dr. Pasta, situated on a mountain-terrace commanding a view towards the plain of Lombardy. A bridle-path leads hence to the summit in $1\frac{1}{4}$ hr. — Beyond Bellavista the railway ascends through another tunnel (90 yds. long), and closely skirts the barren ridge, affording occasional views to the left of the lake and town of Lugano, and to the right, below, of the villages of Muggio and Cabbio. Beyond two short tunnels we reach the station of ($5\frac{1}{2}$ M.) *Vetta* (5355 ft.; *Rail, Hotel & Restaurant*, with view terraces). A new path provided with railings leads hence in 10 min. to the summit. The **View*, no less striking than picturesque, embraces the lakes of Lugano, Como, Varese, and Lago Maggiore, the entire Alpine chain from the Monte Viso to the Pizzo dei Tre Signori, and to the S. the plain of Lombardy, watered by the Po and backed by the Apennines, with the towns of Milan, Lodi, Crema, and Cremona. — From the station of Vetta we may descend on foot to the Hôtel du Generoso or to Bellavista station in $\frac{3}{4}$ hr.

Monte Generoso may also be ascended from *Mendrisio* (see below), from *Maroggia* (p. 12) by *Rovio* (Hôt.-Pens. Mte. Generoso, pens. $4\frac{1}{2}$ -6 fr.), or from *Balerna* (see below) by *Muggio* in $4\frac{1}{2}$ hrs. (roads to Rovio and Muggio, beyond which the ascent is fatiguing). — From *Lanzo d'Intelvi* (bridle-path, $5\frac{1}{2}$ hrs.), see p. 126; recommended for the return.

The train now ascends the fertile valley of the *Laveggio*.

139 M. *Mendrisio* (1190 ft.; pop. 2870; **Hôtel Mendrisio*, with garden, R., L., & A. $3\frac{1}{2}$, D. $4\frac{1}{2}$ fr.; **Angelo*, Italian, R. & A. $2\frac{1}{2}$ fr.), a small town $\frac{1}{2}$ M. from the station, lies at the beginning of the bridle-path to the Monte Generoso (to the Hôt. du Generoso 3 hrs., mule 6 fr.). — The short *Coldrerio Tunnel* carries us through the watershed between the Laveggio and the *Breggia*. 142 M. *Balerna*.

144 M. *Chiasso* (765 ft.; **Rail. Restaurant*; *Alb. S. Michele*, near the station), the last Swiss village (custom-house; usually a long halt). The line pierces the *Monte Olimpino* by means of a

tunnel 3190 yds. long, and passes *Borgo Vico*, a suburb of Como, on the left.

147 M. **Como** (*Stazione Mediterranea*, p. 113); thence to *Milan*, see R. 18.

4. From Coire to Colico over the Splügen.

74 M. **DILIGENCE** from Coire to Chiavenna twice daily in summer in 13 hrs. (coupé 26 fr. 60 c., interior 21 fr. 95 c.). **EXTRA POST** from Coire to Chiavenna with two horses 130 fr. 40 c., with three horses 181 fr. — **RAILWAY** from Chiavenna to Colico, 17 M., in 1 hr. (fares 3 fr. 10, 2 fr. 15, 1 fr. 40 c.), corresponding with the steamboats to Como.

Coire, Ger. *Chur*, Ital. *Coira* (1935 ft.; **Steinbock*; *Lukmanier*; *Weisses Kreuz*; *Stern*; *Rother Löwe*), on the *Plessur*, 1½ M. from its confluence with the *Rhine*, with 9380 inhab., is the capital of the Canton of the Grisons, and the *Curia Rhaetorum* of the Romans. The ancient cathedral of *St. Lucius* contains an interesting treasury.

The Splügen road ascends the broad valley of the Rhine.

6 M. **Reichenau** (1935 ft.; Adler), a hamlet at the confluence of the *Vorder-Rhein* and *Hinter-Rhein*. We continue to ascend the valley of the *Vorder-Rhein*, on either side of which tower snow-clad mountains. — 16 M. *Thusis* (2450 ft.) lies at the confluence of the Rhine and the *Nolla*. — Thence the road leads through the gorge of the **Via Mala*, crossing the foaming river several times. Finest **View* at the second bridge.

23½ M. **Andeer** (3212 ft.). — Then we follow the wooded *Rofna Ravine* and the picturesque *Rheinwaldthal* (*Val Rhein*) to —

32½ M. **Splügen**, Roman. *Spluga* (4757 ft.; **Hôtel Bodenhaus*, R. 3, D. 3½ fr.; *Hôtel Splügen*, well spoken of), the capital of the Rheinwald-Thal, at the junction of the Splügen and Bernardino routes. The latter here runs to the W. The Splügen route turns to the left, crosses the Rhine, and ascends in windings to the (6¾ M.) **Splügen Pass** (*Colmo dell' Orso*; 6945 ft.), the boundary between Switzerland and Italy. About ¾ M. beyond the pass is the *Dogana* (6245 ft.), the Italian custom-house, at the head of a bleak valley surrounded by lofty mountains.

The road now descends by numerous zigzags along the E. slope, being protected against avalanches by long galleries. Beyond the second gallery a beautiful view is obtained of *Isola* and the old road, destroyed by an inundation in 1834. The new road avoids the dangerous *Liro Gorge* between *Isola* and *Campo Dolcino*. Beyond *Pianazzo*, near the entrance to a short gallery, the *Madž-simo* forms a magnificent waterfall, 650 ft. in height, which is best surveyed from a small platform by the road-side.

From *Pianazzo* a road ascends to (1¼ M.) **Madesimo** (4920 ft.), a prettily situated village with a chalybeate spring and a **Hydropathic* (pens. 8½ fr.), recommended as a health-resort.

50 M. **Campo Dolcino** (3455 ft.; *Croce d'Oro*; *Posta*) consists of four large groups of houses. The second contains the church and

the 'Campo Santo'. The *Liro Valley*, or *Valle S. Giacomo*, is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender white campanile of the church of *Madonna di Gallivaggio*. Beyond *S. Giacomo* the rich luxuriance of Italian vegetation unfolds itself to the view.

58½ M. **Chiavenna**. — **Hotels**. *HÔTEL CONRADI, in the middle of the town, with railway-ticket and luggage office, R., L., & A. 3-5, B. 1¼, déj. 2½, D. 4½ fr.; *ALBERGO SPECOLA, at the station, R., L., & A. 1½, B. 1 fr.; ALBERGO CRIMEA, on the Promenade.

The **Station** (Café-Restaurant; beer) lies outside of and below the town. Through-tickets are here issued to the steamboat-stations on the Lago di Como, with coupon for the omnibus-journey between the railway-station and the quay at Colico.

Chiavenna (1090 ft.), the Roman *Clavenna*, an ancient town with 4086 inhab., is charmingly situated on the *Mera*, at the mouth of the *Val Bregaglia*, through which the road to the Maloja Pass and the Engadine leads. Opposite the Hôtel Conradi are the ruins of an unfinished castle of *De Salis*, the last governor appointed by the Grisons. Picturesque view from the castle-garden or 'Paradiso' (see 50 c.). — *S. Lorenzo*, the principal church, has a slender clock-tower or campanile, rising from an arcaded enclosure which was formerly the burial-ground. The *Battisterio* contains an ancient font adorned with reliefs.

The RAILWAY TO COLICO (fares, see p. 14) traverses three tunnels soon after starting, beyond which we enjoy a fine retrospect of Chiavenna. The line runs through a rich vine-bearing country, the lower parts of which, however, are exposed to the inundations of the Liro and Mera. The valley (*Piano di Chiavenna*) is enclosed on both sides by lofty mountains. On the right bank of the Mera lies *Gordona*, at the mouth of the *Val della Forcola*, beyond which the *Boggia* forms a pretty waterfall in its precipitous descent from the narrow *Val Bodengo*. — 6 M. *Samolaco* is the station for the large village of that name on the opposite (right) bank of the Mera, at the mouth of the *Val Mengasia*. Before (8½ M.) *Novate*, the railway reaches the *Lago di Mezzola*. This lake was originally the N. bay of the Lake of Como, from which it has been almost separated by the deposits of the *Adda*; but the shallow channel which connects the lakes has again been rendered navigable. To the S. appears the pyramidal Mte. Legnone (p. 123). The railway, supported by masonry and traversing tunnels, crosses the *Adda* beyond (12½ M.) *Dubino*. The Valtellina railway (p. 124) joins ours from the left; we observe on a hill to the right the ruined castle of *Fuentes*, once the key of the Valtellina, erected by the Spaniards in 1603, and destroyed by the French in 1796.

17 M. **Colico** (720 ft.), at the N. extremity of the Lake of Como, see p. 124. — The station is nearly ½ M. from the quay. The omnibus-coupons are collected at the exit from the station. There is

abundant time to permit of passengers walking to the quay, instead of taking the omnibus.

5. From Innsbruck to Verona by the Brenner.

166 M. RAILWAY in $7\frac{1}{2}$ hrs.; express fares 39 fr. 45, 29 fr. 15 c.; ordinary 33 fr. 50, 24 fr. 85, 16 fr. 50 c. Views on the *right* as far as the summit of the Brenner. Information as to through-tickets, which are paid for in Italian money, see Introd. vii.

The **Brenner**, the lowest pass over the principal chain of the Alps, is traversed by the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, is carried through 22 tunnels, and over 60 large and a number of smaller bridges within a distance of 78 M. The greatest incline, 1:40, is between Innsbruck and the culminating point.

Innsbruck (1870 ft.; **Tiroler Hof*, **Hôt. de l'Europe*, **Goldene Sonne*, all near the station; *Stadt München*, *Habsburger Hof*, *Hôtel Kreidl*, *Goldener Adler*, in the town, second-class), see *Baedeker's Eastern Alps*. — The railway ascends the valley of the *Sill*, traversing seven tunnels and crossing the stream several times. Beyond ($5\frac{1}{2}$ M.) *Patsch* (2550 ft.) are four more tunnels. — 11 M. *Matrei* (3240 ft.), with the château of *Trautson*, is charmingly situated. — $14\frac{1}{2}$ M. *Steinach* (3430 ft.). — The train now ascends a steep incline, crosses the valleys of *Schmirn* and *Vals* in a wide curve above the village of *Stafflach* (two tunnels), and runs high above the *Sill* to ($19\frac{1}{2}$ M.) *Gries* (4100 ft.). It then passes the small green *Brennersee*, and reaches —

$23\frac{1}{2}$ M. Stat. **Brenner** (4470 ft.; *Buffet*), on the summit of the pass, the watershed between the Black Sea and the Adriatic. From the hillside to the right descends the *Eisak*, which the train now follows. — 27 M. *Brennerbad* (4350 ft.), a popular bath-establishment. It then descends rapidly through two tunnels to (29 M.) *Schelleberg* (4065 ft.), where it turns into the *Pfifersch-Thal*, returning, however, to the *Eisak* valley by a curved tunnel, 800 yds. long. 33 M. *Gossensass* (3480 ft.) is visited as a summer resort. — The train now runs through wild rocky scenery. 38 M. *Sterzing* (3110 ft.). On the left rises the castle of *Sprechenstein*, and on the right the ruins of *Thumburg* and *Reifenstein*. — $40\frac{1}{2}$ M. *Freienfeld*. — Beyond (45 M.) *Grasstein* the train enters the narrow defile of *Mittewald*, where the French were defeated in 1809. The lower end of the defile, called the *Brixener Klause*, near *Unterau* (2460 ft.), is closed by the ($47\frac{1}{2}$ M.) **Franzensfeste**, a strong fortress constructed in 1833. The station (**Rail. Restaurant*, D. 1 fl. 20 kr., R. 1 fl.) is the junction of the *Pusterthal* line (for *Carinthia*). The vegetation now assumes a more southern character, vineyards and chestnuts gradually appearing.

$56\frac{1}{2}$ M. **Brixen** (1870 ft.; **Elephant*) was the capital of an ecclesiastical principality, dissolved in 1803, and is still an episcopal residence. — $61\frac{1}{2}$ M. *Klausen* (1695 ft.), consisting of a single narrow street. The Benedictine monastery of *Seben*, on a steep rock

above the village, was once a Rhætian stronghold, then a Roman fort under the name of *Sabiona*. — Below Klausen the valley contracts. The line skirts precipitous porphyry cliffs. — 66½ M. *Waidbruck* (1520 ft.), at the mouth of the *Grädener Thal*. On the left, high above, rises the *Trostburg*.

The train crosses the *Grädenerbach*, and then the *Eisak* both before and after (71 M.) *Atzwang* (1240 ft.). Several tunnels. — 76 M. *Blumau*. On the right bank are the vine-clad slopes of the *Botzener Leitach*; another tunnel is passed through, and the *Eisak* is crossed at the opening of the *Eggenthal*. The train now enters the wide basin of Botzen, a district of luxuriant fertility.

80 M. **Botzen**, Ital. *Bolzano* (880 ft.; **Kaiserkrone*, *Musterplatz*; **Victoria*, opposite the station; **Greif*; *Mondschein*, etc.), with 10,640 inhab., the most important commercial town in Tyrol, is beautifully situated at the confluence of the *Eisak* and the *Talfer*, which descends from the *Sarnthal* on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the *Val di Fassa*; to the W. rises the long porphyry ridge of the *Mendel*. The Gothic *Parish Church* of the 14th and 15th cent. has a portal with two lions of red marble, in the Lombard style. Beautiful open tower, completed in 1519. — The *Calvarienberg* (25 min. walk; beyond the *Eisak* bridge cross the railway to the right) commands a fine view of the town and environs.

From Botzen a branch-line diverges to (20 M.) *Meran* (1½-2 hrs.; 1st cl., 1 fl. 64 kr.; 3rd cl., 98 kr.). See *Baedeker's Eastern Alps*.

Beyond Botzen the train crosses the *Eisak*, which falls into the *Ettsch* (or *Adige*) 4 M. below the town. The latter becomes navigable at (87 M.) *Branzoll*. In the distance, to the right, rises the dilapidated castle of *Sigmundskron*, and the wooded range of the *Mittelberg*. Beyond (89 M.) *Auer* the train crosses the river. — 94 M. *Neumarkt*. — 99 M. *Salurn*, commanded by a ruined castle on an apparently inaccessible rock. — 104 M. *S. Michele*, with a handsome old Augustinian monastery, is the station for the *Val di Non*. The train again crosses the *Adige*. — 108½ M. *Lavis*, on the *Avisio*, which here descends from the *Val Cembra*. This impetuous torrent with its different ramifications is crossed above its junction with the *Adige* by a bridge 1000 yds. in length.

115 M. **Trent**. — **HÔTEL TRENTO* (Pl. a), near the station, R., L., & A. 1½-2 fl. In the town: **EUROPA* (Pl. b). Of the second class: *AQUILA BIANCA*, near the castle; *AGNELLO D'ORO*.

Trent (635 ft.), or *Trento*, Lat. *Tridentum*, with 19,500 inhab., formerly the wealthiest and most important town in Tyrol, and not insignificant under the Romans, possesses numerous towers, palaces, and broad streets, and bears the impress of an important Italian town. Above the town is the castle of *Buon-Consiglio* (now a barrack), formerly the property of the prince-bishop.

The **Cathedral*, begun in its present form in 1212, and completed at the beginning of the 15th cent., is a Romanesque church

7½ M. **Pergine** (1580 ft.; *Hôtel Valtolini*), a considerable market-town, commanded by the handsome castle of that name. The road now descends to the small *Lago di Levico*, separated by a narrow chain of hills from the larger and more beautiful *Lake of Caldorazzo*. At *Levico* (*Alb. Germania), a frequented watering-place, begins the *Val Sugana*, watered by the *Brenta*, its capital being —

21 M. **Borgo** (1230 ft.; *Hôtel Val Sugana*), on the N. side of which rises the ruined castle of *Telvana*, with the remains of a second castle (*S. Pietro*) high above it. Below the town is the beautiful château of *Ivano*, belonging to Count Volkenstein-Trostburg.

Near (10 M.) *Grigno* the valley of *Tesino* opens to the N., watered by the *Grigno*. Beyond *Grigno* the valley is confined between lofty cliffs which barely leave room for the road. The Austrian custom-house is at (3 M.) *Tezze*, the Italian ¾ M. beyond it. In a rocky cavity beyond (2¼ M.) —

38 M. *Primolano* (Posta, poor) is situated the ruined castle of *Covelo*, a mediæval stronghold. About 1 M. farther the *Cismone* descends from the *Val Primiero*. 7 M. *Valstagna* is inhabited chiefly by straw-hat makers.

Near (5 M.) *Solagna* the ravine of the *Brenta* expands. About 1½ M. farther the road turns a corner, and a view is obtained of a broad plain with large olive-plantations in which lies the picturesque town of —

57 M. *Bassano*, see p. 197.

Beyond Trent, on the right bank of the Adige, is the village of *Sardagna*, with a considerable waterfall. 117 M. *Matarello*. On a hill near (123 M.) *Calliano* rises the extensive castle of *Beseno*, the property of Count Trapp. — 129 M. **Rovereto** (680 ft.; **Hôt. Glira*; *Agnello*), a town with 8900 inhab., is noted for its silk-culture. The principal building is the old *Castello* in the *Piazza del Podestà*. — Road to *Torre* and *Schio*, see p. 188.

The lower part of the valley of the Adige, down to the Italian frontier, is called the *Val Lagarina*. On the right bank lies *Isera*, with numerous villas, and a waterfall. On the left bank, to the E. of the railway, near *Lizzana*, is a castle, which about the year 1302 was visited by Dante when banished from Florence.

132 M. **Mori** (*Railway Hotel*, R., L., & A. 1 fl. 30 kr.).

FROM MORI TO RIVA ON THE LAGO DI GARDA VIA ARCO, 15½ M., steam-tramway in 1½ hr. (fares 1st cl. 1 fl. 23, 3rd cl. 62 kr.). The line crosses the Adige to (2 M.) *Mori Borgata*. It then traverses the broad green valley to (4½ M.) *Loppio*, passes the little *Lago di Loppio* (665 ft.) with its rocky island, and ascends among rocky débris to the (1¼ M.) culminating point of the route (1050 ft.). We now descend to (8 M.) *Nago*, a village situated on the brink of a ravine, with the ruins of the castle of *Penegala* on a barren rock to the left. The line descends to the right into the Sarca valley, following the road to Arco. Presently, to the left, we enjoy an exquisite *View of the blue Lago di Garda, with the Sarca at our feet, and the long Monte Brione opposite. The next stations are *Oltresarca*, (12½ M.) *Arco* (p. 162), and *S. Tommaso*. 15½ M. *Riva* (p. 160; steamers on the Lago di Garda, see p. 155).

Near *S. Marco* the line intersects the traces of a vast landslip, which is said to have buried a town here in 833, and is described by Dante (*Inferno* xii. 4-9). At (136 M.) *Serravalle*, a fort which once guarded the defile, the valley contracts.

141 M. **Ala** (415 ft.; **Rail. Restaurant*; *Corona*), with 3800 inhab., is the seat of the Italian and Austrian custom-house authorities. Those who have forwarded luggage by this route to or from Italy should enquire for it at the custom-house here.

148 M. *Peri* is the first Italian station. The *Monte Baldo* (7210 ft.; comp. p. 161) on the W. separates the valley of the Adige from the Lago di Garda. 149 M. *Ceraino*. The train now enters the *Chiusa di Verona*, a rocky defile celebrated in mediæval warfare. To the left is a new fort, and farther on are the works of *Incanale*, commanding the pass. On an eminence on the right bank lies *Rivoli*, which was stormed several times by the French in 1796 and 1797 under Masséna, and afterwards gave him his ducal title.

The train passes (152 M.) *Domegliarà*, also a station on the Verona and Caprino line (comp. pp. 162, 167), then (155½ M.) *Pescantina*, and (159½ M.) *Parona*, crosses the Adige, and reaches the Verona and Milan line at *S. Lucia*.

At *Verona* (see p. 167) it first stops at (164½ M.) the *Stazione Porta Nuova* and then at the (166 M.) *Stazione Porta Vescovo*.

6. From Vienna to Venice viâ Pontebba.

398 M. RAILWAY in 15-24 hrs. (fares 76 fr. 30, 52 fr. 60, 34 fr. 75 c.; express 89 fr. 30, 63 fr. 65 c. in *gold*). 50 lbs. of luggage free, provided it is at the station at least ½ hr. before the train starts, otherwise the whole of it is liable to be charged for.

Vienna, see *Baedeker's Southern Germany & Austria*. The express trains take 13¼ hr. from Vienna to (47 M.) *Gloggnitz* viâ *Baden* and *Wiener-Neustadt*. — At *Gloggnitz* (1430 ft.) begins the **Semmering Railway*, the oldest of the great continental mountain-railways, constructed in 1848-1853 (best views on the *left*). In the valley flows the green *Schwarzau*. On the left is the three-peaked *Sonnwendstein*; to the W. in the background the *Raxalp*. At (55 M.) *Payerbach* (1510 ft.) the train crosses the *Valley of Reichenau* by a viaduct 60 ft. high and ascends rapidly on the S. slope of the valley (gradient 1:40). Beyond four tunnels it reaches (61½ M.) *Klamm* (2255 ft.), with a half-ruined castle of Prince Liechtenstein, on an abrupt rocky pinnacle. Far below runs the old Semmering road. The train now skirts the *Weinzettelwand* by a long gallery and reaches (66 M.) *Breitenstein* (2540 ft.). Two more tunnels are traversed, and the ravines of the *Kalte Rinne* and the *Untere Adlitzgraben* crossed by lofty viaducts.

After three more tunnels the train reaches (71 M.) **Semmering** (2840 ft.; **Hôtel Semmering*, a large establishment 1 M. to the N. E.), and passes from Austria into Styria by means of the *Semmering Tunnel*, nearly 1 M. long. It then descends rapidly on the N. slope of the *Fraschnitz* to (78 M.) *Spital* and (82½ M.) *Mürz-zuschlag* (2200 ft.; Rail. Restaurant). — The line now follows the picturesque valley of the *Mürz*, containing numerous forges. 87½ M. *Langenwang*; 90 M. *Krieglach*; 92 M. *Mitterdorf*. On the right rises the château of *Püchl*, and beyond, the ruins of *Lichtenegg*. The train makes a wide sweep round the *Wartberg-Kogel*, crossing the *Mürz* twice, and reaches (97 M.) *Kindberg*, with a castle of Count Attems. — 102 M. *Marein*; 106 M. *Kapfenberg*.

108 M. **Bruck** (1590 ft. ; *Post*), a small town at the confluence of the *Mürz* and *Mur*, with an old castle, is the junction of the line to *Gratz* and *Trieste* (see *Baedeker's Southern Germany*). On a rocky height to the N. of the station is the ruined castle of *Landskron*.

The 'KRONPRINZ RUDOLF LINE', which we now follow, diverges to the right from the South Railway, crosses the *Mur*, and ascends the narrow valley of that river. Beyond (116 M.) *Niklasdorf* we again cross the *Mur* and reach (118½ M.) *Leoben* (1745 ft.), the capital of Upper Styria and the seat of the government mining authorities. The train describes a wide circuit round the town, and stops at the (119½ M.) suburban station of *Waasen*. It then follows the *Mur*, passing the château of *Göss* on the left.

126 M. **St. Michael** (1950 ft. ; **Rail. Restaurant* ; *Hot. Kronprinz Rudolph*, at the station), at the mouth of the *Liesing-Thal*, is the junction for *St. Valentin* and *Linz*. Several unimportant stations. — 140 M. *Knittelfeld* (2110 ft.). — 149½ M. *Judenburg* (2380 ft.), an ancient town at the base of the *Seethal Alps*, with extensive foundries. — 153 M. *Thalheim* ; 158 M. *St. Georgen* ; 161 M. *Unzmarkt*. On the right rises the ruin of *Frauenburg*, once the seat of the minnesinger *Ulrich von Liechtenstein*. Beyond (165½ M.) *Scheifling*, with the château of *Schrattenberg*, the train quits the *Mur*, and ascends to (170½ M.) *St. Lambrecht* (2900 ft.), on the watershed between the *Mur* and the *Drave*. It then descends the valley of the *Olsa*, passing (173 M.) *Neumarkt* and (177½ M.) *Einöd*.

183½ M. *Friesach* (2090 ft.), an ancient town, commanded by several ruined castles. — The train now enters the *Krappfeld*, the fertile plain of the *Gurk* ; to the E. is the *Sau-Alpe*, to the S. rise the *Karawanken*. 187 M. *Hirt* ; 190 M. *Treibach* ; 199 M. *Launsdorf* (*Rail. Restaurant*). The most interesting of the numerous castles of the Carinthian nobles which abound in this district is **Hohen-Osterwitz*, the property of the Khevenhüller family, situated 2 M. to the S.W., on a rock 500 ft. high.

From (203 M.) *Glandorf* (**Rail. Restaurant*) a branch-line diverges to *Klagenfurt*. — 203½ M. *St. Veit* (1560 ft.), an ancient town with 3000 inhab., was the capital of Carinthia down to 1519. — The line continues to ascend the pretty valley of the *Glan*. 208½ M. *Feistritz-Pulst* ; 213 M. *Glanegg*. Beyond (219 M.) *Feldkirchen* the valley becomes broad and marshy. The train then approaches the *Ossiacher See* (1600 ft.). 224 M. *Ossiach*. Opposite (228 M.) *Sattendorf* is the *Kurhaus Annenheim*. At the S.W. end of the lake is the ruin of *Landskron*.

232½ M. **Villach** (1665 ft. ; *Rail. Restaurant* ; **Mosser* ; *Turmann* ; *Post*), an old town on the *Drave*, with 5400 inhab., the junction of the lines to *Marburg* and *Franzensfeste*, picturesquely situated in a fertile basin at the base of the *Dobratsch* (7110 ft.).

The train skirts the town towards the S., and crosses the *Drave*. — 235 M. *Bad Villach*, with warm sulphur springs. The train now

crosses the *Gail*; 237½ M. *Firnitz*; 243 M. *Arnoldstein*; 246½ M. *Tharl-Maglern*. The line then runs along the left side of the *Gailitz Valley* and passes through two tunnels.

250 M. **Tarvis** (2410 ft.; **Rail. Hotel & Restaurant*), where the railway from *Laibach* joins ours on the left, the chief place in the *Kanal Valley*, consists of *Unter-Tarvis*, in the floor of the valley, ½ M. from the station, and *Ober-Tarvis*, ¾ M. farther on, with a station of its own, at which the slow trains stop.

Beyond *Ober-Tarvis* the line gradually ascends. To the left rises the *Luschariberg* (5880 ft.), with a much-frequented pilgrimage-church. — 255 M. *Saifnitz* (2615 ft.), on the watershed between the Black Sea and the Adriatic. The train then descends along the *Fella*. — 258½ M. *Uggowitz*. Near the picturesque *Fort Malborget* the *Fella* is crossed. Beyond (261 M.) *Malborget* the train runs through a rocky ravine, at the end of which lies (265 M.) *Lussnitz*, and passes *Leopoldskirchen* on the left

270½ M. **Pontafel** (1870 ft.; *Railway Restaurant*), the Austrian frontier-station, where the luggage of passengers arriving from Italy is examined. Pontafel is separated by the rushing *Pontebbana* from—

271 M. **Pontebba** (*Railway Restaurant*), the first village in Italy, with the Italian custom-house (luggage examined). The next part of the railway, traversing the wild ravine of the *Fella* (**Valle del Ferro*), is remarkable both for the grandeur of the scenery and for the boldness displayed in the construction of the line. The train crosses the turbulent *Fella* several times, and passes through numerous tunnels (24 between Pontebba and *Stazione per la Carnia*) and across numerous viaducts. — 278 M. *Dogna*, at the mouth of the valley of that name, at the head of which rises the grand pyramid of the *Montasio* (9030 ft.). — 279 M. *Chiusaforte*, at the entrance of the picturesque *Raccolana Valley*. At (284 M.) *Resiutta* the train crosses the *Resia*. Below (286 M.) *Moggio* the valley of the *Fella* expands. The bottom of the valley is covered with rubble. A little below (289 M.) *Stazione per la Carnia* the *Fella* flows into the *Tagliamento*, which here waters an extensive plain.

292 M. *Venzone*. The train traverses the marshy valley of the *Tagliamento* by an imposing viaduct, ½ M. in length, and then quits the basin of that river, which flows towards the S.W. into the Adriatic Sea. — 296 M. *Gemona-Ospedaletto*; 300 M. *Magnano-Artegnà*; 302½ M. *Tarcento*; 305 M. *Tricesimo*; 309 M. *Reana del Rojale*. — 315 M. **Udine**, see p. 253.

From Udine to (398 M.) *Venice*, see pp. 253-251.

II. Piedmont.

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From the Piazza Castello, with the Royal Palace, to the Academy (gallery of paintings) and the Piazza S. Carlo and Carlo Emanuele, 27. — From the Piazza Castello to the Cathedral and the Piazza Emanuele Filiberto, 32. — From the Piazza Castello to the Piazza dello Statuto; Giardino della Cittadella; Central Station, 34. — From the Piazza Castello by the Via di Po, with its side streets, to the Piazza Vittorio Emanuele, and thence to the Nuovo Giardino Pubbico, 35. — Right bank of the Po; Capuchin monastery, 37.	
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This district 'at the foot of the mountains', enclosed on three sides by the Alps and Apennines, and separated from Lombardy by the Ticino, embraces, according to the present division, the provinces of *Turin*, *Novara*, *Cuneo*, and *Alessandria*, with 3,233,000 inhab., and an area of about 11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice and maize, and of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest INHABITANTS were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The DIALECT of the people still retains traces of their ancient affinity with the French; thus, *pieuve*, instead of the Italian *piovere*, om for uomo, cœur for cuore, *sità* for città, *rason* for ragione, *plassa* for piazza. This patois is universally spoken, even by the upper classes, but is unintelligible to strangers. Throughout Piedmont, however, French is very generally spoken.

The HISTORY of the country is closely interwoven with that of its dynasty. The *House of Savoy* (or *Casa Sabauda*), a family of German origin, professing even to trace their descent from the Saxon Duke

Wittekind, the opponent of Charlemagne, first became conspicuous among the nobles of Upper Burgundy about the year 1000. *Humbert I.* (d. 1056) is generally regarded as the founder of the dynasty. In 1101 his descendants were created imperial counts of Savoy by Henry IV., and by judiciously espousing the cause of the pope and the emperor alternately, they gradually succeeded in extending their supremacy over Turin, Aosta, Susa, Ivrea, and Nice. In consequence of a law passed by *Amadeus V., the Great*, in 1367, which settled the succession on the male line in the order of primogeniture, and constituted Chambéry the seat of government, the subdivisions of the country were at length united. In 1416, during the reign of *Amadeus VIII.*, the counts became Dukes of Savoy. Situated between the two great mediæval powers of France on one side, and Austria and Spain on the other, the princes of Savoy frequently changed sides, and although sometimes overtaken by terrible disasters, they contrived to maintain, and even to extend their territory. At one period the greater part of the Duchy was annexed to France, but *Emmanuel Philibert* ('Testa di Ferro', 1553-80) restored it to its original extent, being, as regards internal organisation also, its second founder. Under his son *Charles Emmanuel I.* (1580-1630) the Duchy again became dependent on France. From the sons of this prince are descended the elder branch of the family, which became extinct in 1831, and the younger Carignano line, which succeeded to the throne in the person of Carlo Alberto. The following dukes were *Vittorio Amadeo I.* (1630-37), *Francesco Giacinto* (1637-38), *Carlo Emanuele II.* (1638-75), and *Vittorio Amadeo II.* (1675-1730). The last of these, having boldly allied himself with Austria during the Spanish War of Succession, managed to throw off the French suzerainty (1703); he obtained Sicily as his reward, which island, however, he was afterwards obliged to exchange for Sardinia (1720), and in 1713 assumed the title of KING, which was subsequently coupled with the name of the latter island. His successors were *Carlo Emanuele III.* (1730-73), and *Vittorio Amadeo III.* (1773-96). After the battle of Turin the Piedmontese princes directed their attention to Prussia, which served as a model for the organisation of their kingdom. In both countries the military and feudal element preponderated, and both were obliged to succumb to the new powers evolved by the French revolution. *Carlo Emanuele IV.* (1796-1802) was deprived of all his continental possessions by the French in 1798, and restricted to the island of Sardinia, which was protected by the English fleet. *Vittorio Emanuele I.* (1802-21) was at length reinstated in his dominions, with the addition of Genoa, by the Congress of Vienna. The Napoleonic period had swept away the feudal institutions of Piedmont, and had bequeathed in their stead many of the benefits of modern legislation, and high military renown. It is therefore intelligible that the clerical reaction, which set in with the king's return, gave rise to an insurrection which caused the king to abdicate, and which had to be quelled by Austrian troops. His brother *Carlo Felice* (1821-31) adhered faithfully to Jesuitical principles, and lived on the whole in accordance with his motto, 'Non sono re per essere seccato'. The older line of the House of Savoy became extinct with this prince, and was succeeded by the collateral line of Carignano (p. 54; 27th April, 1831). *Carlo Alberto* (b. 1798), who had been educated at a French military school, and had headed the insurrection of 1821, was protected by France and Russia against the attempts of Austria to deprive him of his claims to the throne. His own experiences, and the force of circumstances, rendered him an implacable enemy of Austria. With him began the national development of Piedmont, although his efforts were not always consistent. The liberals called him the 'Re Tentenna' (the vacillating), while in 1843 he himself described his position as being 'between the daggers of the Carbonari and the chocolate of the Jesuits'. On 6th Jan. 1848 *Count Cavour* made the first public demand for the establishment of a constitution, and on the 7th Feb. the king, half in despair, yielded to the popular desires. The insurrection in Lombardy at length induced him to become the champion of national independence, and to give vent to his old enmity against Austria (23rd March), but one year

TORINO.

1. <i>Accademia delle Belle Arti</i>	F.3.	32. <i>Gioberti</i>	E.F.3.
2. " " <i>Militare</i>	F.2.	33. <i>Lagrange</i>	E.4.
3. " " <i>delle Scienze</i>	E.3.	34. <i>Paleocapa</i>	E.4.
4. <i>Armeria Reale</i>	E.2.	35. <i>Siccardi</i>	D.2.
5. <i>Arsenale (Museo Naz.^{le} d'Artigl.^a)</i>	E.4.	36. <i>del Traforo del Fréjus</i>	C.2.
6. <i>Borsa</i>	F.3.	37. <i>Vittorio Emanuele II.^o</i>	D.4.
7. <i>Banca Nazionale</i>	E.3.	38. <i>Ospedale di S. Giov. Battista</i>	F.3.
Chiese.		Palazzi.	
8. <i>Basilica Magistrale</i>	E.2.	39. <i>Carignano</i>	F.3.
9. <i>S. Carlo 9.^o S. Cristina</i>	E.3.	40. <i>di Città (Municipale)</i>	E.2.
10. <i>Cattedrale (S. Giovanni)</i>	E.2.	41. <i>del Duca di Genova (Chiabrese)</i>	E.2.
11. <i>la Consolata</i>	D.2.	42. <i>Madama</i>	E.2.
12. <i>Corpus Domini</i>	E.2.	43. <i>Corte d'Appello (già Senato)</i>	D.2.
13. <i>S. Francesco di Sales</i>	E.2.	44. <i>Cavour</i>	F.4.
14. <i>Gran Madre di Dio</i>	H.3.	45. <i>Reale</i>	E.2.
15. <i>S. Massimo</i>	F.G.4.	46. <i>della Cisterna (Duca d'Aosta)</i>	F.3.
16. <i>S. Filippo</i>	F.3.	47. <i>delle Torri (Porta Palatina)</i>	E.2.
17. <i>S. Francesco da Paola</i>	F.2.	48. <i>Posta e Telegrafi (Ufficio cent.^{le})</i>	F.3.
18. <i>Tempio Valdese</i>	F.4.	49. <i>Prefettura</i>	F.2.
19. " <i>Israelitico</i>	E.4.	50. <i>Questura</i>	E.2.
20. <i>Galleria dell' Industria</i>		51. <i>Università</i>	F.2.
<i>Subalpina</i>	F.2.	Teatri.	
21. <i>Galleria Nazionale</i>	E.4.	52. <i>Regio</i>	F.2.
22. <i>Mole Antonelliana</i>	G.2.	53. <i>Carignano</i>	E.3.
Monumenti.		54. <i>Gerbino</i>	G.3.
23. <i>d' Azeglio</i>	E.4.	55. <i>Nazionale</i>	F.4.
24. <i>All' Esercito Sardo</i>	E.2.	56. <i>Alfieri</i>	D.3.
25. <i>Amedeo (Conte Verde)</i>	E.2.	57. <i>Rossini</i>	F.3.
26. <i>Cavour</i>	F.3.	58. <i>Scribe</i>	F.2.
27. <i>Carlo Alberto</i>	E.3.	59. <i>Vittorio Emanuele</i>	F.2.
28. <i>Emanuele Filiberto</i>	E.3.	60. <i>Balbo</i>	F.4.
29. <i>Duca di Genova</i>	D.E.3.	61. <i>d' Angennes (Marionette)</i>	F.3.
30. <i>Lamarmora</i>	D.3.	62. <i>Museo Civico</i>	F.2.
31. <i>Garibaldi</i>	G.4.	63. " <i>Industriale</i>	F.3.
		64. <i>Istituto Tecnico</i>	E.4.



later his career terminated with his defeat at Novara (23rd March, 1849). He then abdicated and retired to Oporto, where he died in a few months (26th July). It was reserved for his son *Vittorio Emanuele II.* (b. 1820, d. 9th Jan. 1878) finally to give effect to the national wishes of Italy.

7. Turin, Ital. *Torino*.

Arrival. The principal railway-station at Turin is the *Stazione Centrale*, or *di Porta Nuova* (Pl. E, 4, 5), a handsome edifice with waiting-rooms adorned with frescoes, and the terminus of all the lines (*Rail. Restaurant). — Travellers to Milan may take the train at the *Stazione di Porta Susa* (Pl. C, 3, 4), the first stopping-place of all the trains of the Novara-Milan line (omnibuses and cabs meet every train), or at the *Stazione Succursale*, on the left bank of the Dora. — Station of the steam-tramway to *Rivoli* in the Piazza dello Statuto (Pl. C, 2); of that to *Ciriè-Lanzo* near the Ponte Mosca (Pl. E, 1).

Hotels. *EUROPA (Pl. a; E, 2), Piazza Castello 19; *GRAND HÔTEL DE TURIN (Pl. b; E, 4, 5), opposite the central station; *HÔTEL FEDER (Pl. d; F, 3), Via S. Francesco di Paola 8; HÔTEL D'ANGLETERRE & TROMBETTA (Pl. e; E, 3, 4), Via Roma 31, and Via Cavour 2. All these are of the first class, with similar charges: at the first three, R., L., & A. from 3-5, B. 1½, déj. 3½, D. 5., pens. from 10 fr.; at the last déj. 3, D. 4, pens. 10 fr. — The following are second-class and more in the Italian style: ALBERGO CENTRALE (Pl. g; E, 2), Via delle Finanze, R. 2-2½, L. ½, A. ¾, B. 1¼, déj. incl. wine 3, D. incl. wine 4, pens. 9 fr.; MÉTROPOLE & BONNE FEMME (Pl. h; E, 2), Via Pietro Micca 3, R. 2 fr., L. 60 c., A. ¾, B. 1¼, déj. incl. wine 3, D. incl. wine 4½, omn. 1 fr., these two well spoken of. HÔTEL SUISSE (Pl. i; E, 4), Via Sacchi 2, near the central station, R., L., & A. 3-5, B. 1¼, déj. 2½, D. 4, pens. 8-10 fr., well spoken of; LONDRA & CACCIA REALE (Pl. k; E, 2), Piazza Castello 18, commended; HÔTEL DE FRANCE ET DE LA CONCORDE (Pl. l; F, 2, 3), Via di Po 20; TRE CORONE (Pl. m; E, 2), Via S. Tommaso 13; DOGANA VECCHIA (Pl. n; E, 2), Via Corte d'Appello 4, adjoining the Palazzo di Città, R., L., & A. 2½, B. 1 fr., omn. 60 c., well spoken of. — The *Grissini*, a kind of bread in long, thin, and crisp sticks, are a speciality of the place. The Piedmontese wines have a high repute (comp. p. XIX).

Restaurants. *Cambio, Piazza Carignano 2, much frequented in the morning, best Italian wines; *Caffè-Rist. di Parigi, Via di Po 21; *Antica Verna*, Via Roma 13; *Trattoria della Posta*, Piazza Carlo Alberto; *Meridiana*, Galleria Geisser, Via S. Teresa 6 (Vienna beer); *Due Indie*, Via Vasco 4. — *Vermouth di Torino* (famous), best at *Carpano's*, Piazza Castello 18.

Cafés. *Parigi* (see above); *Londra*, Via di Po (well supplied with newspapers); *Nazionale*, Via di Po 20; *Madera*, Via Lagrange 10; **Romano*, by the Galleria dell' Industria Subalpina, in the Piazza Castello (café-chantant in the evening); *Borsa*, Via Roma 25 (newspapers); **Svizzero*, Piazza Castello; **Liguria*, Corso Vitt. Em. II., near the station (concerts). — **Confectioners.** *Bass*, *Baratti & Milano*, both in the Piazza Castello, S. side; *Stratta*, Piazza S. Carlo 7. Chocolate: *Moriondo & Gariglio*, Piazza S. Carlo 6. — **Beer.** In the restaurant of the *Hôt. d'Angleterre* (see above) and at the above-mentioned *Caffè Romano*; *Dreher*, Piazza Carignano; in the *Birreria della Borsa*, Via dell' Accademia delle Scienze; in the *Birreria*, Via Garibaldi 5; in the *Galleria dell' Industria Subalpina* (p. 27); *Lumpp*, Via Alfieri; *Voigt*, corner of the Via Bertola and Piazza Solferino.

Cabs (Cittadine): per drive (*corsa*) 1 fr., at night (12-6 a. m.) 1 fr. 20 c.; first ½ hr. 1 fr., first hour (*ora*) 1 fr. 50 c., each following ½ hr. 75 c., at night 1½, 2, and 1 fr.; each trunk 20 c. — Two-horse carriage 50 c. more in each case.

Horse-Tramways (fare 10 c.) traverse the streets in many different directions (see Plan). The chief centres are Piazza Castello (Pl. E, F, 2), Piazza Emanuele Umberto (Pl. D, E, 1), Piazza dello Statuto (Pl. C, 2), Piazza S. Martino (Pl. C, 3), and Piazza Solferino (Pl. D, E, 3).

Steam Tramways ply to various points in the more or less immediate neighbourhood; comp. the Italian time-tables.

General Post Office (Pl. 48; F. 3; for *poste restante* letters, etc.), Via Principe Amedeo 10. **Telegraph Office**, same street, 8.

Booksellers. *Loeschner*, Via di Po 19; *Rosenberg & Sellier*, Via Bogino 3; *Casanova*, Via Accademia delle Scienze; *L. Roux & Co.*, in the Galleria Subalpina (p. 27). — **NEWSPAPERS:** *Gazzetta Piemontese*, *Gazzetta di Torino*.

Goods-Agents, *Fratelli Girard*, Via Cernaia 14 (Pl. C, D, 3).

Physician. *Dr. J. Conti*, Corso Valdocco 1 (speaks English). — **Chemist,** *A. Torre*, Via di Po 14.

Military Music in the Piazza Castello every afternoon; on Sundays 12-2, in summer in the Giardino Reale, in winter in the Piazza Vittorio Emanuele; in the old Piazza d'Armi in summer during the Corso. — The favourite promenade of the Turinese is in the avenues of the Piazza d'Armi.

Baths. Via Provvidenza 40; Bagni di S. Carlo, Via Roma 22; Bagni di S. Giuseppe, Via S. Teresa 21; Bagni Cavour, Via Lagrange 22. Bath 1 $\frac{1}{4}$ -1 $\frac{1}{2}$ fr., with fee of 20c. — *Swimming Bath* (scuola di nuoto) above the old bridge over the Po (Pl. G, 3; 60c.).

Theatres. *Teatro Regio* (Pl. 52; F 2), Piazza Castello, for operas and ballets, with seats for 2500, generally open during Lent and the Carnival only (admission 3 fr., reserved seats 6 fr.); *Vittorio Emanuele* (Pl. 59; F 2), Via Rossini 13, for operas, ballets, and equestrian performances, the largest in the city; *Alfieri* (Pl. 56; D 3), Piazza Solferino, for operettas; *Carignano* (Pl. 53; E 3), in the Piazza of that name, for Italian comedies and (in autumn) operas; *Rossini* (Pl. 57; F 3), Via di Po 24, for plays in the Piedmontese dialect; *Balbo* (Pl. 60; F 4), Via Andria Doria, for farces, etc.

British Vice-Consul, *Mr. G. Cassinis*, Via Bogino 25. — **United States Vice-Consul,** *Mr. Montu*, Via Bogino 12.

English Church Service in the Grand Hôtel de Turin at 11 a.m. Chaplain, *Rev. John Beaufort Berkeley Barter*, Corso Oporto 23. — Protestant Service in the *Tempio Valdese* (Pl. 18; F 4) on Sundays, in French at 11, in Italian at 3 o'clock. — *Free Italian Church* (Rev. Sign. Bracchetto), Via Maria Vittoria 27, first floor.

Principal Attractions: Armoury (p. 28), Picture Gallery (p. 30) and Museum of Antiquities (p. 29), Museo Civico (p. 36), monuments in the Cathedral (p. 32), view from the Capuchin monastery (p. 37).

Turin (785 ft.), Ital. *Torino*, the ancient *Taurasia*, capital of the Taurini, a Ligurian-Celtic tribe, destroyed by Hannibal B.C. 218, afterwards the Roman *Augusta Taurinorum*, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1859 to 1865 it was the capital of Italy and residence of the head-quarters of the 1st Italian Corps d'Armée, this great city lies in an extensive plain on the *Po*, which receives the waters of the *Dora Riparia* below the city. The plain of the *Po* is bounded on the W. by the *Graian* and *Cottian Alps*, and on the E. by a range of hills rising on the right bank, opposite the city (hill of the Capuchins, p. 37; Superga, p. 37). Turin was the chief centre of those national struggles which led to the unification of Italy. The removal of the seat of government to Florence seriously impaired the prosperity of the citizens for a time, but they have long since recovered their losses. The rapidly increasing population now numbers upwards of 300,000, including suburbs.

Turin is conspicuous among the cities of Italy for the regularity of its construction. Its plan presents rectangular blocks of houses (*Isole*), long, broad, straight streets (*Vie*), spacious squares, and numerous gardens.

Its history explains this. The plan of the old town, with slight variations, is ascertained to be the same as that of the colony founded by the Emperor Augustus. It formed a rectangle of 2210 ft. in length, and 1370 ft. in breadth, and is now intersected by the Via Garibaldi, which runs between the Piazza Castello and the Via della Consolata. It had four principal gates, of which the *Porta Palatina*, to the N. (in the Palazzo delle Torri, p. 33), still exists. The whole town was comprised within this circumference until in the 17th cent. a systematic extension of the city was begun in accordance with the original plan. The fortifications constructed by Francis I. in 1536, and finally the siege of 1706 cleared away most of the old buildings, and gave the town its present appearance. The fortifications were demolished by the French in 1801, and the citadel had to give place to the railway in 1857.

The spacious PIAZZA CASTELLO (Pl. E, F, 2) forms the centre of the town. From this point the busiest streets diverge: *Via Roma*, *Via Garibaldi*, *Via dell' Accademia delle Scienze*, and the broad and handsome VIA DI PO, leading to the bridge over the Po, and flanked by arcades (*Portici*), containing shops, the handsomest of which are near the Piazza Castello. The *University* in the Via di Po, see p. 35. — In the S.E. angle of the Piazza Castello is the *Galleria dell' Industria Subalpina* (Pl. 20; F 2), containing cafés, a birreria, and concert-rooms. The other end of this arcade is in the Piazza Carlo Alberto (p. 29).

The **Palazzo Madama** (Pl. 42; E, 2), the ancient castle, a lofty and cumbrous pile in the centre of the Piazza Castello, is the only mediæval structure of which Turin boasts, and was erected by William of Monferrat, when master of the town towards the end of the 13th century. It owes its present name to Maria, mother of King Victor Amadeus II., who as Dowager Duchess (*'Madama Reale'*) occupied the building, and embellished it in 1718 by the addition of a handsome double flight of steps and the façade with marble columns on the W. side, from a design by *Juvara*. The two original towers on the E. side are still standing; two others on the W. side, one of which contains an observatory, are concealed by the façade. Down to 1865 the Palazzo Madama was the seat of the Italian senate, and it now contains several institutions. — In front of the Palace stands a *Monument to the Sardinian Army* (Pl. 24) by *Vinc. Vela*, erected by the Milanese in 1859.

At the N.W. corner of this piazza is the church of *S. Lorenzo*, with a peculiar dome, and destitute of façade, by *Guarini*, completed in 1687.

On the N. side of the Piazza Castello rises the **Palazzo Reale**, or *Royal Palace* (Pl. 45; E, 2), begun in 1660, a plain brick edifice. The palace-yard is separated from the Piazza by a gate, the pillars of which are adorned with two groups in bronze of Castor and Pollux, designed by *Abbondio Sangiorgio* in 1842. To the left in the hall of the palace (admission free), in a niche near the staircase, is an equestrian statue of Duke Victor Amadeus I. (d. 1637); the statue is of bronze, the horse in marble; below the latter are two slaves. The handsome staircase is embellished with statues of Emmanuel

Philibert by *Varni*, and Carlo Alberto by *Vela*. The royal apartments are shown, in the absence of the king, on Sun. and Thurs., 12-4, by permesso, obtained at No. 1 Piazza S. Giovanni (Pl. 10; E, 2).

The S.E. wing (*Galleria Beaumont*) contains the *ROYAL ARMOURY (*Armeria Reale*; Pl. 4; E, 2), entered from the arcade of the Prefettura (Pl. 49; E, F, 2, last door to the left); admission (11-3) by tickets obtained (gratis) on the landing of the first staircase. The collection, which is on the second story, is very choice.

In the centre of Room I. are a bronze statuette of Napoleon I., the sword he wore at the battle of Marengo, a quadrant he used when a young officer, two French regimental eagles, and two kettle-drums captured at the battle of Turin in 1706. Numerous models of modern weapons; in a cabinet near the window, Prussian helmets; then Japanese and Indian weapons and armour. A cabinet on the right contains gifts presented to Victor Emmanuel by Italian towns, a sword presented by Rome in 1859, a gilded wreath of laurel by Turin 1860, and a sword in 1865, on the occasion of the Dante Festival; in the centre, the favourite horse of Charles Albert; Piedmontese flags from the wars of 1848-49 over the cabinets. In a cabinet to the left of the entrance is a tiny MS. of the Koran, in tolerable preservation. — The long HALL contains, on the right, a gigantic suit of armour worn at the Battle of Pavia by an equerry of Francis I. of France; beyond it, in front of the chimney-piece, a choice and very valuable collection of 32 battle-axes, a sword executed by *Benvenuto Cellini* (?), and some finely ornamented helmets of the 15th and 16th centuries. Under glass, a *Shield by *Benvenuto Cellini* (?), embossed, and inlaid with gilding, representing scenes from the war of Marius against Jugurtha. The finest suits of armour are those of the Brescian family Martinengo, three on the left and one on the right. Adjacent is an ancient rostrum in the form of a boar's head, found in the harbour at Genoa. At the end of the hall are the armour of Prince Eugene, the saddle of Emp. Charles V. in red velvet, and the beautiful armour of Duke Emmanuel Philibert. On the right, under glass, the sword of St. Maurice, the scimitar of Tippoo Sahib, etc. In the cabinet A are Roman weapons, helmets, and the eagle of a legion. In the cabinet F, at the top, the sword of the Imperial General Johann v. Werth (d. 1652), bearing a German inscription in verse.

On the floor below is the ROYAL LIBRARY of 60,000 vols. and 3000 MSS. (shown only on application to the librarian), containing valuable geographical, historical, and genealogical works, miniatures of the 15th and 16th cent., drawings by *Leonardo da Vinci* (*Portrait of himself), *Fra Bartolommeo*, etc. — A staircase ascends hence to the valuable *Collection of Coins*, trinkets, enamels, carved ivory, etc., in a small room adjoining the Armoury.

The **Palace Garden** (*Giardino Reale*; Pl. E, F, 2), entered from the arcade opposite the Palazzo Madama, is open, during the absence of the king, on Sundays and festivals, between 1st May and 1st Oct., 11-2 o'clock (military music). Fine view of the Superga. — The *Cathedral* adjoins the palace on the W. (see p. 32).

In the PIAZZA CARIGNANO, a little to the S. of the Piazza Castello, rises the **Palazzo Carignano** (Pl. 39; F, 3), with a curious brick façade, erected by *Guarini* in 1680. An inscription informs us that King Victor Emmanuel II. was born here in 1820. The Sardinian Chamber of Deputies met here from 1848 to 1860, and the Italian Parliament from 1860 to 1865. The handsome façade at the back, in the Piazza Carlo Alberto, was added in 1871 by *Bollati* and *Ferri*.

The rooms used by the parliament are now devoted to the **NATURAL HISTORY COLLECTIONS** formerly in the Academy (open to the public every week-day 1-4, in winter 1-3). The collection is divided into the *Zoological and Comparative Anatomy Section* and the *Palaeontological, Geological, and Mineralogical Section*. The former contains a fine array of birds and insects, and a collection of the vertebrates of Italy arranged in a separate gallery. The palaeontological division contains a fine collection of fossil mollusca from the tertiary formations, and the skeletons of a gigantic armadillo (*Glyptodon clavipes*) from Rio de la Plata, a *Tetralophodon Avermensis*, a *Megatherium Cuvieri*, and other antediluvian animals.

In the Piazza Carignano, in front of the palace, stands the finely-executed marble *Statue of the philosopher and patriot *Vincenzo Gioberti* (Pl. 32; d. 1852), by *Albertoni*, erected in 1859.

The **PIAZZA CARLO ALBERTO** (E. side of Palazzo Carignano) contains a bronze monument of *King Charles Albert* (Pl. 27), designed by *Marocchetti*. The pedestal stands on four steps of Scottish granite; at the corners are four colossal statues of Sardinian soldiers; above are four female figures, representing *Martyrdom, Freedom, Justice, and Independence*. The Galleria Subalpina (p. 27) runs off this piazza.

In the vicinity, at the corner of the Piazza Carignano and the Via dell' Accademia No. 4, is the **Palazzo dell' Accadēmia delle Scienze** (Pl. 3; E, 3), containing a picture-gallery and museums of natural history and antiquities. The building, formerly the Jesuit College, was erected by *Guarini* in 1674. On the **GROUND-FLOOR**, to the right, are Egyptian, Roman, and Greek sculptures; on the **FIRST FLOOR** smaller antiquities; on the **SECOND FLOOR** (98 steps) the picture-gallery. These collections are open daily 9-4 (in winter 10-4), adm. to each 1 fr.; on Sundays and holidays 12-4, gratis.

Museum of Antiquities (*Museo Egizio e di Antichità Greco-Romane*). — **HALLS I. & II.**: Egyptian statues and late Greek works found in Egypt; in the centre of the room *Mosaics found at Stampacci in Sardinia, representing Orpheus with his lyre, and a lion, goat, and ass, probably the animals listening to him; large Egyptian sphinxes, figures of idols and kings, sarcophagi, reliefs. The finest figures are the colossal statue of *Seti II.*, in red sandstone; the red granite statue of *Amenophis II.*; a smaller statue of the same monarch in black granite; a small white figure of *Amasis*; and the black *Statue of *Ramses II.*, above which is an inscription in honour of the celebrated French Egyptologist *Champollion*. — We now enter the **I. GALLERY** to the left. Statues of *Jupiter, Marsyas, and Olympus, Youth* (restored as *Mercury*), *Hercules* killing the snakes, good torso, on the left four figures placed round a column, bearing the name of *Protys* the sculptor. *Minerva*, over life-size. *Amazon* (in green basalt; freely restored). Inscriptions.

The **SMALL ANTIQUITIES** are on the *First Floor*. In the *1st Room* are mummies, papyrus writings, scarabæi, trinkets, vases, and porcelain statuettes and terracottas, many of which are Græco-Roman. The *2nd Room* on the right contains a papyrus with fragments of the annals of *Manetho* (a list of the kings of Egypt down to the 19th dynasty), discovered by *Champollion*; the 'Book of the Dead', edited by *Lepsius*; the *Tabula Isiaca* found in the pontificate of *Paul III.*, etc. — A passage to the left of the 1st room contains inscriptions and statuettes. — We now turn to the left into a room containing Cyprian antiquities, several inter-

esting Etruscan cinerary urns with traces of painting, and (at the door) two Assyrian reliefs, the heads of a king and a eunuch.

Beyond, on the *left*, is a room devoted to Roman Sculptures: in the middle, heads of poets and philosophers; along the longer wall, busts of emperors; in the corner to the left, colossal head of a goddess, fine *Head of Venus (bust modern), head of Antinous, fragments of a fine relief of a youth in a chariot with four horses, probably a Greek work, etc. — A room on the *right* contains the Græco-Etruscan Vases; by the window-wall are two complete tombs found between Turin and Milan, and early Italian vessels. In the next room are Bronzes and a few reliefs in silver. In front of the wall-presses are a tripod and a *Silenus, found near Turin, head of Caligula, and *Minerva, found in the Versa near Stradella in 1828. — The room in the middle contains terracottas and *Glass.

The ***Picture Gallery** (*Pinacotēca*), on the second floor, is important for the study of *Macrino d'Alba* (1460-1510) and his pupil *Deferrari da Chivasso*, and of *Gaudenzio Ferrari* (1471?-1546), who was inspired by Leonardo and influenced by the Umbrian school (Nos. 49 and 54). *Sodoma* (1480-1549), who originally belonged to the Lombard school, is well represented by three pictures. *Lorenzo di Credi's* (1459-1537) *Madonna*, No. 356, of his best period, shows that he was influenced by Leonardo. Among numerous and important works of the old Netherlandish school are: 359. *Petrus Cristus*; 358. *Memling*; 340. *Sketch by Rubens*; 338, 351, 363, 384. by *Van Dyck*. (Catalogue 11¼ fr.)

I. ROOM. Princes of the House of Savoy and battle-pieces. Beginning on the right: ten of the battles fought by Prince Eugene, by *Hughenbourg*; thirteen portraits of members of the House of Savoy; 28. *Horace Vernet*, King Charles Albert; 29, 31. *French School*; 26, 30. *Dutch School*; 4. *Van Schuppen*, Prince Eugene on horseback.

II. ROOM. 42. *Defendente Deferrari*, *Madonna with SS. George and Barbara and Charles III. of Savoy* (ancient frame); *49. *Gaud. Ferrari*, St. Peter and donor; 50 bis. *Macrino d'Alba*, *Madonna and saints* (1498); *Gaudenzio Ferrari*, 52. *Visitation*, 53. *God the Father*, *54. *Descent from the Cross*, 57. *Joachim driven from the Temple*, 58. *Madonna and St. Elizabeth*; 56. *Bern. Lanini*, *Descent from the Cross*; 50. *Sodoma*, *Holy Family*. On an easel: 784. *Barnaba da Modena*, *Madonna* (1370).

III. ROOM. *55. *Sodoma*, *Madonna and SS. Jerome, John, Lucia, and Catharine*. — IV. ROOM: 90. *Landscape by Massimo d'Azeglio*.

V. ROOM. 93. *School of Fra Angelico*, *Madonna*; 94, 96. *Fra Angelico da Fiesole*, *Adoring angels*; 97. *School of Verrocchio*, *Tobias and the angel*; 98. *School of Sandro Botticelli*, Same subject, 99. *Madonna*; *101. *Fr. Francia*, *Entombment* (1515); 106. *Bugiardini*, *Holy Family*; 108. *Garofalo*, *The boy Jesus in the Temple*; 108 bis. After *Raphael*, *Portrait of Pope Julius II. in the Palazzo Pitti at Florence*; 114. *Giov. Pedrini*, SS. *Catharine and Peter Martyr*; 118. *Girolamo Savoldo*, *Holy Family*; 121. *Franciabigio*, *Annunciation*; 122. *Franc. Penni*, Good copy (1518) of *Raphael's Entombment in the Palazzo Borghese at Rome*; 127 bis. *Clovio*, 'Il Santissimo Sudario' (comp. p. 32); 127, 128. *Bronzino*, *Portraits of Eleonora da Toledo and her husband Cosimo I. de' Medici*; 129. After *Titian*, an old copy, *Pope Paul III. In the middle are four Madonnas*: 779. *Giov. Bellini* (ruined by retouching); 780. *Bart. Vivarini* (1481); 828. *Timoteo Viti* (more probably *School of Perugino*; forged signature); 824. *Gregorio Schiavone*.

VI. ROOM. Above the door: 132. *Bonifazio II.*, *Holy Family*; 137, 138, 142, 143. *Andrea Schiavone*, *Mythological scenes*; 140. *Ant. Badile* (master of P. Veronese), *Presentation in the temple*; opposite, 157. *P. Veronese*, *The Queen of Sheba before Solomon*; 160. *Agostino Carracci*, *Landscape*; *161. *Caravaggio*, *Musician*.

VII. ROOM. 163. *Guido Reni*, *John the Baptist*; 167. *Jacopo Bassano*, *Cupid at the forge*; 170. *Giulio Cesare Procaccini*, SS. *Francis and Carlo*

Borromeo adoring the Madonna; 174. *Spagnoletto*, St. Jerome; 182. *P. Veronese*, Finding of Moses.

VIII. Room. Porcelain-paintings by *Constantin* of Geneva, copied from celebrated originals; *Luca della Robbia*, Adoration of the Infant Saviour.

IX. Room. Fruit and flower-pieces; 220. by *Snyders*, 225. by *Fyt*, 228. by *De Heem*. — Then a corridor with inferior works.

X. Room. 234. *P. Veronese*, Mary Magdalene washing the Saviour's feet; *Guercino*, 242. Ecce Homo, *239. St. Francesca Romana; 828. *P. Veronese*, Danaë; 241. *Elisabetta Sirani*, Cain and Abel; 237, 238. *Poussin*, Waterfall, Cascades of Tivoli; 244. *Orazio Gentileschi*, Annunciation; 251. *Strozzi* (or *Ribera*), Homer.

XI. Room. 257, 258. *Sassoferrato*, Madonnas, the first called 'della Rosa'; 263. *Fr. Albani*, Salmacis; *260, *264, *271, *274. *Albani*, The four Elements; 287. *Gius. Crespi*, St. Nepomuk in the confessional; 276. *Carlo Dolci*, Madonna; 283, 288. *Bernardino Bellotto*, Views of Turin; 295. *Maratta*, Madonna; 299, 300. *Angelica Kaufmann*, Sibyls.

XII. Room. Netherlands and German school: 306. *Engelbrechtsen*, Passion; 309. Adoration of the Magi in the style of *Hieron. Bosch* (15th cent.); 313. *Van Eyck* (?), St. Francis receiving the stigmata; *312, 320. *Rogier van der Weyden*, Madonna and St. Elizabeth, with portrait of the donor; 319. *Bruyn*, Portrait of Calvin (?); 322. *Paul Bril*, Landscape; 325. *Goltz*, Warriors; *338. *Van Dyck*, Children of Charles I. of England; *340. *Rubens*, Sketch of his apotheosis of Henry IV. in the Uffizi; *351. *Van Dyck*, Princess Clara Eugenia of Spain.

XIII. Room: Gems of the collection. 355. *Mantegna*, Madonna and saints (much retouched); *356. *Lorenzo di Credi*, Madonna; *357. *Guercino*, Madonna; *358. *Hans Memling*, Seven Sorrows of Mary, the counterpart of the Seven Joys of Mary at Munich, a chronological composition of a kind much in vogue among northern artists; 359. *Petrus Christus*, Madonna; *361. *Saenredam*, Interior of a church, the figures by *A. van Ostade*; *363. *Van Dyck*, Prince Thomas of Savoy, a fine portrait; 366. *Wouwerman*, Cavalry attacking a bridge; 368. *D. Teniers*, Musician; 369. *Sandro Botticelli*, Triumph of Chastity; *371. *Gaud. Ferrari*, Crucifixion (an early work in distemper); *373. *Raphael*, Madonna della Tenda (a very fine picture, but the original is at Munich); 374. *School of S. Botticelli*, Madonna; *375. *Desiderio da Settignano*, Madonna (relief in marble); *376. *Sodoma*, Lucretia; *377. *Paul Potter* (1649), Cattle grazing; 377 bis. *Rembrandt*, Old man asleep (an early work); 378. *Jan Brueghel*, Landscape; 379. *Frans van Mieris*, Portrait of himself; 382. *G. Flinck*, Portrait; *384. *Van Dyck*, Holy Family, the finest work of this master in Italy, painted under the influence of Titian; 386. *H. Holbein*, Portrait of Erasmus (perhaps a copy?); 389. *J. Ruysdael*, Landscape; 391. *Gerard Dou*, Girl plucking grapes; *392. *Velazquez*, Philip IV. of Spain; 393. *Rubens* (?), Holy Family; 394. *C. Netscher*, Scissors-grinder.

XIV. Room. 398. *Sallaert*, Procession; 410. *Floris*, Adoration of the Magi; 417. *School of Rubens*, Soldier and girl; 420. *Wouwerman*, Horse-market; 435. *Gerard Dou*, Portrait; *428. *D. Teniers*, Card-players; 441. *B. Fabritius*, Domestic scene; 458. *Schalcken*, Old woman; 434 bis. *J. Ruysdael*, Landscape.

XV. Room. 478, 483. *Claude Lorrain*, Landscapes; 481. *Bourguignon*, Battle; 494. *P. Mignard*, Louis XIV.

Opposite the Academy, to the E., is the large church of *S. Filippo* (Pl. 16; F 3), erected by Guarini in 1679, and restored by Juvara in 1714. The portico in front is a later addition. The church contains pictures by *Guercino*, *Solimena*, and others.

The neighbouring PIAZZA S. CARLO (Pl. E, 3), 587 ft. long, and 264 ft. wide, is embellished with an equestrian **Statue of Duke Emmanuel Philibert* (Pl. 28), in bronze, designed by *Marochetti* (1838). The relief on the W. side represents the Battle of

St. Quentin; that on the E. side the Peace of Cateau-Cambrésis (1559), by which the duchy was restored to the House of Savoy; the duke as '*pacem redditurus*' is in the act of sheathing his sword. — The two churches on the S. side of the piazza are S. CARLO (Pl. 9) and S. CRISTINA (Pl. 9b), both founded at the beginning of the 17th cent., with façades of later date: that of S. Cristina by Juvara (1718); that of S. Carlo, in Baveno granite, an imitation of Juvara's, added in 1836. S. Carlo contains a monument of the condottiere Francesco Maria Broglio, ancestor of the French family of Broglie. The high-altarpiece is by Morazzone.

The VIA ROMA leads from Piazza S. Carlo to (N.) Piazza Castello (p. 27), and (S.) to Piazza Carlo Felice (p. 34) and the railway-station; to the E. the Via Maria Vittoria, with the *Pal. della Cisterna* (Pl. 46, F 3; at the corner of the Via Carlo Alberto), residence of the late Prince Amedeo of Savoy (d. 1890), leads to Piazza Carlo Emanuele. — In the Via dell' Ospedale is the *Exchange* (Pl. 6; F, 3), and adjoining it, a *Museo Industriale Italiano* (Pl. 63; adm. on Sun. 12½-4, gratis; on other days, 9-11 and 2-4, on application at the secretary's office). Farther on is the large *Ospedale S. Giovanni Battista* (Pl. 38; F, 3).

In the centre of the PIAZZA CARLO EMANUELE II. (Pl. F, 3), commonly called the 'Piazza Carlina', rises the imposing ***Monument of Cavour** (Pl. 26), 46 ft. high, by *Dupré*, erected in 1873. Grateful Italy presents the civic crown to the creator of Italian unity, who holds a scroll in his left hand with the famous words 'libera chiesa in libero stato'. The pedestal is adorned with allegorical figures of Justice, Duty, Policy, and Independence; the reliefs represent the return of the Sardinian troops from the Crimea, and the Paris Congress. For this fine work the sculptor was paid upwards of 30,000*l.* — A memorial tablet in Via Cavour, No. 8, at the corner of the Via Lagrange, marks the house (Pl. 44; F 4) in which Count Camillo Cavour was born in 1810 (d. 1861).

Adjoining the Pal. Reale (p. 27) on the W. is the **Cathedral** (*S. Giovanni Battista*; Pl. 10; E, 2), erected on the site of three earlier churches in 1492-98 by *Meo del Caprino* of Florence in the Renaissance style, with marble façade.

The **Interior** consists of nave, aisles, and transept, with octagonal dome. Over the W. Portal is a copy of Leonardo's Last Supper (p. 105). Over the second altar on the right are small pictures, blackened with age, by *Deferrari* (not Dürer). Frescoes on the ceiling modern. The seats of the royal family are to the left of the high-altar.

Behind the high-altar is the ***Cappella del Santissimo Sudario** (open during morning mass till 9 o'clock; reached by 37 steps to the right of the high-altar), constructed in the 17th cent. by the Theatine monk *Guarini*. It is a lofty circular chapel of dark brown marble, contrasting strongly with the white monuments, separated from the choir by a glass partition, and covered with a curiously shaped dome. This is the burial-chapel of the Dukes of Savoy, and was embellished by King Charles Albert in 1842 with statues in white marble and symbolical figures to the

memory of illustrious members of his family: (r.) *Emmanuel Philibert* (d. 1580), 'restitutor imperii', by Marchesi; Prince *Thomas* (d. 1656), 'qui magno animo italicam libertatem armis adseruit nec prius dimicare destitit quam vivere', by Gaggini; *Charles Emmanuel II.* (d. 1675), by Fraccaroli; *Amadeus VIII.* (d. 1451), by Cacciatori. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the *Santissimo Sudario*, or part of the linen cloth in which the body of the Saviour is said to have been wrapped.

From the Piazza S. Giovanni we pass through the Via della Basilica to the VIA PORTA PALATINA, which leads to the **Palazzo delle Torri** (Pl. 47; E, 2), a Roman gateway with two mediæval towers (or, according to others, a Lombard building of the 8th cent.), now fitted up as a drawing-school. In the street, not far from the cathedral, is the church of **Corpus Domini** (Pl. 12; E, 2), erected in 1607 by *Vitozzi*, on the site of, and named after, a chapel built in 1543 to commemorate a miracle of the Host (1524). — In the adjacent church of *S. Spirito*, dating from 1610, Rousseau, an exile from Geneva, at the age of 16, became a Roman Catholic in 1728, but he again professed Calvinism at Geneva in 1754.

The **Palazzo di Città** (Pl. 40; E, 2), or town-hall, containing a library, was erected in 1659. The Piazza in front is adorned with a monument to *Amadeus VI.* (Pl. 25), the 'conte verde', conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383), a bronze group designed by *Palagi* in 1853. The marble statues in front of the Palazzo of (l.) *Prince Eugene* (d. 1736) and (r.) *Prince Ferdinand* (d. 1855), Duke of Genoa and brother of Victor Emmanuel II., were erected in 1858; that of *King Charles Albert* (d. 1849), by *Cauda*, in the colonnade to the left, was erected in 1859; that of *King Victor Emmanuel II.* (d. 1878), by *Vela*, to the right, in 1860. Opposite these statues are memorial tablets referring to the events of their reigns.

The Via Milano leads hence to the N. to the church of *S. Domenico* (14th cent.; containing a Madonna and St. Dominic by *Guericino*), and the Via Corte d'Appello to the W. to PIAZZA SAVOIA (Pl. D, 2), in which rises an obelisk (Pl. 35), 75 ft. in height, commemorating the abolition of ecclesiastical jurisdiction by the minister *Siccardi* in 1850. — The Via della Consolata leads hence to the church of —

La Consolata (Pl. 11; D, 2), formed by the union of three churches, now a building in the baroque style, erected by *Guarini* in 1679, and decorated by *Juvara* in 1714. The chapel to the left below the dome contains kneeling statues in marble of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of Victor Emmanuel (both of whom died in 1855), by *Vela*, erected in 1861. The church contains a highly revered Madonna. The passage to the right is hung with votive pictures. The campanile belonged to the convent of S. Andrea (9th century). — The column of the Madonna in the adjoining piazza, erected in 1835, commemorates the cessation of the cholera.

A little to the N. E., and intersected by the Corso Regina Margherita, lies the **PIAZZA EMANUELE FILIBERTO** (Pl. D, E, 1), adjoined on the S. by Piazza Milano, and on the N. by Piazza dei Molini. To the N. of the latter runs the **VIA AL PONTE MOSCA**, with the station of the Ciriè-Lanzo railway (p. 38) on the left, and on the right the new church of *S. Gioachino*, a basilica in the Lombard style, with a campanile 150 ft. high, designed by Count Ceppi. — The street then crosses the *Dora Riparia* by the *Ponte Mosca*, a handsome bridge of one arch, constructed in 1830, and named after its builder. Fine view of the Superga and of the Graian Alps overtopped by the Gran Paradiso.

From Piazza Castello the Via Garibaldi leads to the **PIAZZA DELLO STATUTO** (Pl. C, 2), with the huge **Mont Cenis Tunnel Monument** (Pl. 36), by *Tabacchi*: the Genius of Science soars above a pile of granite rocks, on which lie the stupefied and conquered giants of the mountain. On a tablet are the names of the engineers, *Sommeiller*, *Grattoni*, and *Grandis*.

From the Via Garibaldi we proceed to the S. by the Corso Siccardi to the **Giardino della Citadella** (Pl. D, 2, 3), where statues were erected in 1871 to *Brofferio* (d. 1866), poet and orator, and opposite, in 1873, to the jurist *J. B. Cassinis*. — Farther on, at the corner of the Via della Cernaia, in front of the former citadel, is a monument by Gius. Cassano in memory of *Pietro Micca* (Pl. D, 3), the heroic 'soldato minatore', who at the sacrifice of his own life saved the citadel of Turin, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. Nearly opposite is a column bearing a bust of *Al. Borella*, the author, and in the Via della Cernaia rises the statue of *General Alex. Lamarmora* (d. 1855 in the Crimea), by Cassano. — A marble tablet above the gateway of the citadel commemorates the Italian soldiers who fell in Africa in January, 1887.

In the **PIAZZA SOLFERINO** (Pl. D, E, 3) rises an equestrian statue of *Duke Ferdinand of Genoa* (Pl. 27), commanding general at the battle of Novara, by Balzico; and the gardens of the piazza contain monuments of General *Gerbaix de Sonnaz*, by Dini, and the historian *Gius. La Farina*, by Auteri-Pomar.

In front of the imposing *Central Station* (p. 25; Pl. E, 4, 5) extends the **PIAZZA CARLO FELICE**, with its tasteful gardens, adorned with a bronze statue of *Massimo d'Azeglio*, patriot, poet, and painter (d. 1866), by Balzico, erected in 1873. This piazza is adjoined by two smaller ones, the *Piazza Paleocapa* to the W., with the statue of the minister of that name (Pl. 34), and the *Piazza Lagrange*, on the E., with the statue of L. Lagrange, the mathematician (d. 1813 at Paris; Pl. 33). The broad Corso Vitt. Emanuele leads to the W. to the *Piazza Vittorio Emanuele II.* (Pl. D, 4), with the monument of the king (unfinished).

In the Via dell' Arsenal, running N.W. from the Piazza Paleocapa, stands the **Arsenal** (Pl. 5; E, 4), occupying an entire block, and containing the *Museo Nazionale d'Artiglieria* (adm. daily except Sun.), a collection of cannons of every description from the 14th cent. to the present day. — In the Via S. Secondo, the continuation, to the S., of the Via dell'Arsenal, rises the church of *S. Secondo*, completed in 1882 in the Lombard style, with a campanile 170 ft. high.

In the PIAZZA BODONI (Pl. F, 4), to the N.E. of the Piazza Carlo Felice, rises a bronze equestrian statue of General *Alfonso Lamarmora* (d. 1878), by *Sperati*, erected in 1891.

In the VIA DI PO (p. 27), which leads to the S.E. from Piazza Castello, on the left, is the **University** (Pl. 51; F, 2), erected in 1713 from designs by the Genoese *Ricca*, with a handsome late-Renaissance court. It contains a *Museo Lapidario* of Roman antiquities, chiefly inscriptions. Marble statues have been erected here to *Carlo Emanuele III.*, and to *Vittorio Amadeo II.* (at the entrance), both by the brothers *Collini*; to *Prof. Riberi* (d. 1861), by *Albertoni*; to *Dr. L. Gallo* (d. 1857), by *Vela*; to *Prof. Timermans* (d. 1875), by *Tabacchi*; and to *Pescatore*, the jurist, by *Dini*. On the corridor of the first floor are busts of celebrated professors and a large allegorical group presented by Victor Emmanuel I. The *Library* (open to the public daily, 8-6 in summer, and 9-4 and 7-10 in winter; closed in Sept.; chief librarian, *Comm. Gorresio*) numbers 200,000 vols. and contains valuable Aldine editions and manuscripts from *Bobbio*. The University (founded in 1404) has at present 85 professors and 2300 students.

No. 6, to the right in the Via dell' Accademia Albertina, is the **Accademia Albertina delle Belle Arti** (Pl. 1; F, 3; shown on weekdays, 10-4; gratuity 50 c.), founded in 1652, and transferred hither in 1833. It contains a small collection of pictures, many being copies. Among the best are: 126. *Quentin Massys* (?), Head of Christ; 140, 141. *Filippo Lippi*, Four saints (wings of altar-piece); 218. *Giovenone*, Adoration of the Child. Also numerous *Cartoons by *Gaudenzio Ferrari* and *Lanini*, and a cartoon of Leonardo's Madonna with St. Anna by an artist of the *Lombard School* (copy of the picture in the Louvre).

The Via Montebello, the next cross-street, leads to the so-called **Mole Antonelliana** (Pl. 22; G, 2), begun in 1863 as a synagogue by *Antonelli* (d. 1888), left unfinished for eight years, and completed by the city in 1878-89 as a historical national museum, in memory of Victor Emmanuel II. It is a square building (44 yds. each way) resembling a tower, with a singular façade formed of several rows of columns; its height to the head of the gilded statue (13 ft. high) at the top is 538 ft. The dome is striking from its bold disregard of the ordinary technical rules of construction.

The hall beneath the dome is 84 ft. square and upwards of 300 ft. high, and contains three galleries one above the other.

In the Via di Gaudenzio Ferrari, No. 1, is the **Museo Civico** (Pl. 62; F, 2), containing the civic collections (gratis on Sun., Thurs., and holidays, 12-3; on other days, 9-4, fee 50 c.).

GROUND FLOOR. Early sculptures, early mediæval relief of the Madonna, coffin of the poet Vagnone (d. 1499) with reliefs of Orpheus and Perseus, terracottas, wood-carvings of the 16th cent., a model of the Bucintoro (p. 238). — **FIRST FLOOR.** Modern paintings and sculptures. Marble statues of Eve by *Fantacchiotti* and Dante by *Vela*. The realistic tendency of modern Italian art is well illustrated in the death agonies depicted in the Crucifixion of Eulalia by *Franceschi* and the 'Femme de Claude' by *Mosso*. Good water-colours by *Bossoli*, illustrating the events of 1859-61. Statuette by *Balzico*, the 'Plebiscite in Naples'. In the last room are a few old paintings by *Bart. Vivarini* (?), *Bugiardini*, *Honthorst*, and *Victoors*, and a marble bust of Sappho by *Canova*. — **SECOND FLOOR.** Rooms 12-14: Sculptures in wood, tapestry, bronze and iron work. Room 15: Modern wood and ivory carvings; six pieces of sculpture from the tomb of Gaston de Foix (p. 101), by *Bambaja*. R. 16: Miniatures (missal of Cardinal della Rovere, 15th cent.), enamels, majolica. R. 17: Italian ceramic ware. RR. 18, 19: Mementoes of Massimo d'Azeglio (p. 34). R. 20: Interesting collection of stained glass. RR. 21, 22: Prehistoric and ethnographical collection.

Several monuments adorn the squares in this new quarter. That of the Dictator of Venice, *Daniele Manin* (d. 1857), beyond the Ospedale S. Giovanni Battista, by *Vela*, represents the Republic of Venice leaning on the medallion-portrait of Manin. Also statues of *Cesare Balbo* (d. 1583), minister and historian, by *Vela*; of *Bava*, the Piedmontese general, by *Albertoni*; of the Marquis *Pes de Villamarina*, the Sardinian statesman, in the adjoining Parc Cavour; and, nearer the Piazza Maria Teresa (Pl. G, 3), of *General Guglielmo Pepe* (d. 1853), the brave defender of Venice in 1849, by *Butti*.

From the large *Piazza Vittorio Emanuele* (Pl. G, 3) the Via de Po (p. 27) leads on one side and a handsome bridge over the Po (fine view of the opposite bank, see below) on the other. The *Corso Lungo Po*, adorned with a *Monument of Garibaldi* erected in 1887, also leads from this square up the river to the Nuovo Giardino Pubblico. In the Via Mazzini, diverging to the right, rises the church of **S. Massimo** (Pl. 15; F, G, 4), built in 1845-54, crowned with a dome. Façade adorned with statues of the Four Evangelists. Good modern frescoes in the interior, and several statues by *Albertoni*. — In the Corso Vitt. Emanuele II., which leads from the chain bridge (*Ponte Maria Teresa*; Pl. G, 4) to the Piazza Carlo Felice, on the left, rises the new church of *S. Giovanni Evangelista* in the Romanesque style. A few paces beyond it is the *Waldensian Church* (*Tempio Valdeso*; Pl. 18; F, 4; see p. 38), the first Protestant church built at Turin after the establishment of religious toleration in 1848.

Close by, at the corner of the Via S. Anselmo and the Via Pio Quinto, is the *Synagogue* (Pl. 19; F, 4, 5), in the Moorish style, finished in 1884. — In the Piazza Saluzzo to the S.W. is the church of *S. Pietro e Paolo*, completed in 1865, with a Byzantine façade.

A favourite promenade is the ***Nuovo Giardino Pubblico** (Pl. G, 4, 5), above the iron bridge on the left bank of the Po (Café). It comprises the *Botanical Garden*, and the royal château *Il Valentino*, a turreted building of the 17th cent., now occupied by the *Polytechnic School*. On the S. side of the garden is a model of a *Castle of the 15th cent.* (adm. 50 c.) with its dependent village, erected for the exhibition of 1884 (restaurant). In the adjacent Corso Massimo d'Azeglio several scientific institutions connected with the university are in course of erection.

On the *Right Bank* of the river, beyond the handsome bridge leading from the Piazza Vitt. Emanuele, a flight of 32 steps ascends to the spacious domed-church of **Gran Madre di Dio** (Pl. 14; H, 3), erected in 1818 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. The groups flanking the steps represent Faith and Charity. The lofty columns of the portico are monoliths of granite. — In front of the church rises a *Monument of Victor Emmanuel I.* (d. 1824), by Gaggini. — A few hundred yards farther is the *Villa della Regina*, now a school for the daughters of officers who have fallen in battle. To the S. of the Ponte Margherita (Pl. H, 1) is a large building dedicated to the same object.

The Via di Moncalieri, to the right, leads to a wooded hill on which rises the **Capuchin Monastery, Il Monte** (Pl. H, 3, 4; cable-tram; 955 ft. above the sea-level; 165 ft. above the Po). At the top is a well-equipped station of the Italian Alpine Club (open when the flag is flying; adm. 25 c.), containing maps and other collections, and commanding a noble view (best in the morning). The hill was fortified down to 1802.

The *View embraces the river, city, plain, and the chain of the Alps in the background, prominent among which are (right) the snowy peaks of Monte Rosa (15,215 ft.), the Gran-Paradiso (13,781 ft.), and Monte Levanina (11,975 ft.); towards the W. are the valley of Susa (p. 2), the Sagra di S. Michele (p. 3) on a conspicuous hill (3110 ft.), above it the Roche-Melon (11,605 ft.) to the right of Mont Cenis, and farther to the S.W. Monte Viso (12,670 ft.).

The **Cemetery (Cimitero)**, 1½ M. to the N.E. of Turin, on the Chivasso road (open 12-4 o'cl. in winter in fine weather; in March and April 1-5; in summer 3-8; in Sept. and Oct. 2-4 only), is reached from the Ponte delle Benne by a shady avenue (steam tramway from Piazza Castello, see p. 25). The front part of the cemetery is enclosed by a wall with arches, while the more interesting portion beyond is surrounded by arcades covered with domes. In the front section, to the left by the wall, is the tomb of *Silvio Pellico* (d. 1854); in the other section we observe the names of many celebrated modern Italians, such as *d'Azeglio*, *Bava*, *Brofferio*, *Gioberti*, *Pepe*, and *Pinelli*.

The ***Superga**, or *Soperga* (2145 ft.; comp. Map, p. 25; tramway from Piazza Castello to the village of *Sassi* in ½ hr.; thence to the top by

cable-tram in 20 min.; no change of carriages in the case of *treni diretti*; fares 2 fr. 60, 1 fr. 85 c.), is well worthy of a visit. The Superga, the royal burial-church, a handsome edifice with a portico, and crowned with a dome, is conspicuously situated on a hill to the E. of Turin. The church, a votive offering dedicated by Victor Amadeus II., the first king of Sardinia, on the occasion of the emancipation of Turin in 1706 (p. 24), was erected in 1718-31 from designs by *Juvara*, and was consecrated in 1749. The interior (closed 12-2) contains a room hung with indifferent portraits of all the popes. Most interesting among the works of art is an Angel of Death with his sword, by *Michael Angelo*, at the foot of the steps descending to the burial-vault. Splendid view of Mont Cenis and Monte Rosa, especially from the dome, the ascent of which is recommended. Adjoining the church are a seminary for priests and a good trattoria.

To the S. of Turin on the line to Genoa (R. 12a) lies **Moncalieri** (tramway), picturesquely situated on a chain of hills, and commanding a superb view. On a height above the village is the royal *Château*, in which Victor Emmanuel I. died in 1824. The picture-gallery in the W. wing contains a series of large paintings illustrating the history of the House of Savoy. The last of the series, 'Delivery of the plebiscite of Tuscany by Baron Ricasoli in 1860' is interesting from its numerous portraits (fee 1/2-1 fr.). A horse-tramway runs to the château from the terminus of the steam-tramway.

About 6 M. to the S. W. of Turin (tramway) lies **Stupinigi**, a large royal hunting-château, erected from designs by *Juvara* in the reign of Charles Emmanuel III., with a beautiful and extensive park. (**Albergo del Castel Vecchio*, at the back of the château, moderate.)

FROM TURIN TO LANZO, 20 M., railway in 1 hr. 20 min., starting from the Via al Ponte Mosca (Pl. E, 1; p. 34). — 4 1/2 M. *Venaria Reale*, with ruins of a royal hunting-château destroyed by the French republicans, at the influx of the *Ceronda* into the *Stura*. The train crosses both streams and ascends the valley of the latter. 8 M. *Caselle*. 13 M. *Cirié*, with a Gothic church of the 13th century. — 20 M. **Lanzo** (1770 ft.; *Posta*; *Europa*), prettily situated on a hill, with a ruined castle, and surrounded with villas, is the best starting-point for excursions in the *Upper Valley of the Stura*, in the valley of the *Tesso*, and to the loftily situated *Santuario di S. Ignazio* (3060 ft.; 1 1/2 hr.). The *Ponte del Roc*, which crosses the *Stura* near Lanzo with an arch of 120 ft. in length, was built in 1378. — See C. Ratti's '*Da Torino a Lanzo e per le Valli della Stura*' (Turin, 1883).

FROM TURIN TO CERESOLE REALE. To (31 M.) *Cuorgne*, railway in 2 hrs. (comp. p. 47), viâ *Rivarolo*, etc. From *Cuorgne* (Alb. della Corona Grossa; carr. at the Impresa Fiora's, seat in an omn. to Noasca 5, one-horse carr. 16, two-horse 27 fr.) a road ascends the valley of the Orco viâ (3 1/2 M.) **Ponte** (Alb. at *Valentino*), a picturesque little town at the junction of the Val Soana and Val Locana, and *Locana* to (18 M.) *Noasca* (3480 ft.; Alb. Reale, R., L., & A. 3 1/2, déj. 2 1/2, D. 3 3/4 fr.). In the neighbourhood is the pretty waterfall of the *Noaschetta*. A bridle-path (mule 6 fr.) leads from Noasca through the wild gorge of the Orco, known as the *Scalare di Ceresole*, to (1 1/2 hr.) **Ceresole Reale** (5290 ft.; *Grand Hôtel*, R., L., & A. from 4 fr., B. 1 1/4, déj. 3, D. 4, pens. 12 fr.; Alb. della *Levanna*), a village with 300 inhab., frequented as a summer-resort for its chalybeate spring. From Ceresole to *Cogne*, see p. 45; to *Villeneuve* and *Aosta*, p. 42.

FROM TURIN TO TORRE PELLICE, 34 1/2 M., railway in 2 1/4 hrs. — The train diverges from the Genoa line (p. 53) at *Sangone* and turns to the S.W. — 15 1/2 M. *Airasca*, whence a branch runs to Saluzzo (22 1/2 M.; passing Moretta, p. 55). 17 1/2 M. **Pinerolo**, Fr. *Pignerol* (*Campana*; *Cannon d'Oro*), a town with 16,000 inhab., an old cathedral, and a monument to Gen. Brignone by Tabacchi (tramways to Saluzzo, p. 55, and *Fenestrelle*). 29 1/2 M. *Bricherasio*; 33 M. *Luserna*. — 34 1/2 M. **Torre Pellice**, Fr. *La Tour* (1920 ft., *Ours*; *Lion d'Or*; *Pension Suisse*, well spoken of), the capital of the WALDENSIAN VALLEES (*Vallées Vaudoises*), adjoining the French frontier, home of those well-known Protestant communities (about 25,000 souls) who were formerly so cruelly persecuted and who have resided here for upwards of six centuries.

8. From Turin to Aosta and Courmayeur.

To *Aosta*, 80½ M. RAILWAY in 4½-5¼ hrs.; fares 11 fr. 30, 7 fr. 95, 5 fr. 10 c. — From *Aosta* to *Courmayeur*, 21 M., OMNIBUS thrice daily between July 1st and Sept. 1st (at other times to Pré-St. Didier only) in 5 hrs. (return 4 hrs.), fare 5 fr.; one-horse carr. 18, two-horse 30 fr.

From Turin to (18 M.) *Chivasso*, see p. 47 (carriages changed). Between the depressions of the lower mountains peep the snowy summits of the Gran Paradiso, and to the E., farther on, those of Monte Rosa.

22 M. *Montanāro*, 25 M. *Rodallo*, 27 M. *Calūso*, 29 M. *Candia*, 31 M. *Mercenasco*, and (33 M.) *Strambīno*.

39 M. *Ivrēa* (780 ft.; *Scudo di Francia*; *Universo*; *Corona d'Italia*), a town with 10,400 inhab., is picturesquely situated on the *Dora Baltea* (Fr. *Doire*), on the slope of a hill crowned with an extensive and well-preserved old *Castle*, with three lofty brick towers, now a prison. Adjacent is the *Cathedral*, a building of ancient origin, but frequently restored. An ancient sarcophagus adorns the adjoining Piazza. A monument was erected here in 1880 to *Ettore Perrone*, general and minister (d. 1848). Ivrea, the ancient *Eporedia*, was colonised by the Romans, B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Pleasant walk to the *Madonna del Monte* (pilgrimage-church) and the lake of *S. Giuseppe* with a ruined monastery (1 hr.).

Steam-tramway from Ivrea in 2¼ hrs. to *Santhiā* (p. 47).

The train crosses the *Dora*, penetrates the hill on which Ivrea stands by means of a tunnel, 1100 yds. long, and enters the fertile wine-bearing valley of the *Dora*. 41 M. *Montalto*; on a height to the right stands the well-preserved battlemented castle of that name. 42½ M. *Borgofranco*, with arsenical springs; 45 M. *Tavagnasco*; 47 M. *Quincinetto*.

49 M. *Pont-St. Martin* (1105 ft.; *Rosa*), with a ruined castle, one of the most picturesque spots in the valley. The bold and slender bridge over the *Lys*, which descends from Monte Rosa, is Roman. Several forges are situated on the *Dora*.

50½ M. *Donnaz*. The train now ascends a rocky defile and passes through a tunnel 660 yds. long under *Fort Bard* (1530 ft.) which was taken in 1052 by Count Amadeus of Savoy after a long siege, and in May, 1800, before the battle of Marengo, was gallantly defended by 400 Austrians, who kept the French army in check for a week. The train then crosses the *Dora* to (52½ M.) *Hône-Bard*, beautifully situated. On the left opens the *Val di Camporcihero*, or *Champorcher*, with its fine rocky peaks; to the N.W. towers the *Mont Luseney* (11,505 ft.). 55 M. *Arnaz*.

57 M. *Verrés* (1205 ft.; *Italia*; *Ecu de France*), with 1100 inhab. and an old castle, lies picturesquely at the entrance of the *Val Challant*. To the right towers the rocky pyramid of the *Becca di Viou* (9950 ft.).

The valleys of Aosta and Susa (p. 2) were alternately occupied by the Franks and the Longobards, and belonged to the Franconian Empire, in consequence of which the French language still predominates in these Italian districts. The village of *Bard* (below the fort) is the point of transition from Italian to French, while at Verrés the latter is spoken almost exclusively.

Above Verrés the valley expands, but soon contracts again. Near (60½ M.) *Montjovet* appear on the right, high above us, the extensive ruins of the château of *Montjovet* or *St. Germain*. The train crosses the Dora by means of a long viaduct and enters the picturesque **Defile of Montjovet*, the grandest part of the line, with a succession of tunnels and buttresses of masonry, and the brawling Dora far below. On the right, at the end of the defile, lies —

63½ M. *St. Vincent* (Lion d'Or; Corona), with a mineral spring and baths. Two tunnels. Loftily perched on the left is the old castle of *Ussel*. Then (1½ M. farther) —

65 M. *Châtillon* (1480 ft.). The little town (1810 ft.; *Hôtel de Londres*; *Ange*), the capital of this district, with a handsome château of the old Counts of Challant, is beautifully situated 1 M. above the railway, at the entrance to the *Val Tournanche*. (To Val Tournanche, and over the Théodule Pass to Zermatt, see *Baedeker's Switzerland*.)

The line crosses the *Matmoire*, or *Marmore*, descending from the Val Tournanche, traverses a deep cutting through a deposit of débris, threads two tunnels, and reaches (68 M.) *Chambave*, noted for its wine. To the W. opens the view of the beautiful valley of Aosta, rich in fruit and surrounded by lofty mountains, with the three-peaked Rutor in the background.

The line traverses a mass of débris at *Diemoz* (viaduct 107 yds. long), and crosses the Dora. To the left lies the picturesque château of *Fénis*, at the mouth of the *Clavalité Valley*, through which peeps the snowy peak of the *Tersiva* (11,520 ft.). The train now crosses the Dora to (72½ M.) *Nus*, with a ruined castle, at the mouth of the *Val St. Barthélemy*, and re-crosses the river twice. 73½ M. *St. Marcel*; 75½ M. *Quart-Villefranche* (with the château of Quart on a hill to the right, 2485 ft.). We then cross the *Bagnère* and the *Buthier*.

80½ M. *Aosta*. — *Hotels*. *ROYAL VICTORIA, opposite the station, R., L., & A. 4¾, B. 1½, déj. 3½, D. 5, pens. 9-10 fr.; HÔT. DU MONT-BLANC, at the W. end of the town, R., L., & A. 3-3½ fr.; CORONA, in the market-place; *ALE. LANIER, opposite, in the Hôtel de Ville, moderate, with trattoria. — *Caffè Nazionale*, in the Hôtel de Ville. Beer at *Zimmermann's*, near the Hôtel de Ville; good bed-rooms at the omnibus-office in the market-place, R., L., & A. 3 fr. — Omnibus and carriages to Courmayeur, see p. 39.

Aosta (1910 ft.), with 7700 inhab., the *Augusta Praetoria Salasorum* of the Romans, lies at the confluence of the *Buthier* and the *Doire* or *Dora Baltea*. The valley was anciently inhabited by the Salassi, a Celtic race, who commanded the passage of the Great and the Little St. Bernard, the two chief routes from Italy to Gaul. They frequently harassed the Romans in various ways, and on one occasion

plundered the coffers of Cæsar himself. After protracted struggles the tribe was finally extirpated by Augustus, who captured the survivors, 36,000 in number, and sold them as slaves at Eporédia. He then founded Aosta to protect the roads, named it after himself, and garrisoned it with 3000 soldiers of the Prætorian cohorts.

The antiquities which still remain testify to the ancient importance of Aosta. The *Town Walls*, flanked with towers, forming a rectangle 790 yds. by 620 yds., are preserved in their entire extent, and on the S.W. side, the ancient facing and cornice are still *in situ*. The walls of the old *Theatre* and the arcades of the *Amphitheatre* are visible above the houses in the market-place.

The principal street leads to the E., through the ancient **PORTA PRÆTORIA*, to the ($\frac{1}{4}$ M.) handsome **TRIUMPHAL ARCH OF AUGUSTUS*, with its ten Corinthian pilasters. It then crosses the Buthier, which has changed its channel, to the beautiful arch of the old *Roman Bridge*, now half-buried in the earth.

In the suburbs lies the church of *St. Ours*, the choir of which contains the tomb of Bishop Gallus (d. 546) and finely carved stalls of the 15th century. The old crypt is borne by Roman columns. The cloisters contain early-Romanesque columns (12th cent.), with interesting capitals. Near the church rises a *Tower*, built of Roman hewn stones in the 12th cent., opposite which are a sarcophagus and two ancient columns at the entrance of a chapel. In the same piazza is the *Priory of St. Ours*, a handsome building of the 15th cent., with terracotta ornamentation and an octagonal tower. The interior contains good wood-carvings and frescoes.

The *CATHEDRAL* owes its present form to the 14th century. Above the portal a painted terracotta relief; in the choir two mosaics of the 10th cent. and early-Renaissance stalls. The treasury contains two shrines of the 13th and 15th cent., a cameo of a Roman empress in a setting of the 13th cent., and a diptychon of the Consul Probus (406) with the Emp. Honorius.

At the S. gate rises the tower of *Bramafam* (12th cent.), in which Count Challant is said to have starved his wife to death out of jealousy. By the W. wall is the *Tour du Lépreux*, described in Xavier Le Maistre's novel, in which a leper named Guasco (d. 1803) and his sister Angelica (d. 1791) dragged out their miserable existence. — Between the town and the station is a bronze *Statue of Victor Emmanuel II.*, in hunting costume, designed by Tortone, and dedicated 'au roi chasseur, 1886'.

The **Becca di Nona* (10,310 ft.), rising to the S. of Aosta, commands a superb view of the Alps. Ascent 6-7 hrs., with guide (12 fr.). Two-thirds of the way up is the *Alp Comboè* (Inn); on the top is a refuge hut (*Capanna Budden*). — The *Mont Emilius* (11,670 ft.) may be ascended by experts from *Comboè* (see above) in 4 hrs., with guide (30 fr.). The view is still more extensive than that from the Becca di Nona.

The *ROAD TO COURMAYEUR* traverses the broad shadeless valley of the Dora Baltea, passing the handsome château of *Sarre*, to

Aymaville, with iron-foundries and the châteaueau of Count Castiglione with its four towers. Opposite *St. Pierre* (2165 ft.) opens the *Val de Cogne* on the S. (see p. 44). Thence we continue, with a fine view of the three-peaked Rutor, the *Grirola*, etc., to (5½ M.)—

Villeneuve (2295 ft.; *Cervo*, unpretending), a picturesquely situated village.

FROM VILLENEUVE TO CERESOLE OVER THE COL DE NIVOLET (13 hrs.). Ascent from Villeneuve by a paved path, rough and steep. To the W. a fine view of Mont Blanc. Opposite (¾ hr.) *Champlong*, where we reach the lowest part of the *Val Savaranche* (see below), the beautifully wooded *Val de Rhêmes* opens on the W.; on the height between the valleys rises the châteaueau of *Introd* (p. 46). Following the lofty right bank of the deep valley we next come to (3 hrs.) *Valsavaranche* (passes to the *Val de Cogne* and the *Val de Rhêmes*, p. 46), then *Tignet* and *Bien* and (2¼ hrs.) *Pont* (Inn, with 4 beds), the highest hamlet in the *Val Savaranche*, at the base of the *Gran Paradiso* (p. 46).

The *Val Savaranche* divides here. We cross the brook descending from the W. branch of the valley, and ascend a steep rocky slope in numerous windings, passing a fine waterfall, to the (1 hr.) *Croix d'Aroletta* (7800 ft.), a cross on the brink of a precipice, where we enjoy a magnificent survey of the *Gran Paradiso* and its three peaks opposite to us, to the N. of which are the *Becca de Montandayné*, *Pointe Herbetet*, and the *Grirola*. Traversing a desolate, and at places marshy valley, with numerous traces of glacier-friction, we next pass (1 hr.) the *Chalets de Nivolet* (rustic little Inn) and a small lake with a royal shooting-box which lie to the left, and reach the (1 hr.) *Col de Nivolet* (8660 ft.), a narrow ridge of rock with a superb view of the *Levanna* (11,934 ft.), rising on the opposite side of the deep *Val d'Orco*. To the W. are the lofty *Col de la Galèse* and the *Cima di Bousson*; to the E. the chain of the *Gran Paradiso*. (A route leads across the *Colle Rossetto* into the *Val de Rhêmes*.)

Our route descends a steep rocky slope in many windings, to a bleak valley with several small tarns and a few chalets, and thence by steep zigzags on the left side of the brook with its numerous falls to (2 hrs.) *Chapis*, or *Chiapili di Sopra*, the highest hamlet in the *Val Locana*, or valley of the *Orco*, and (2 hrs.) *Ceresole Reale* (p. 38).

Beyond Villeneuve we cross the *Savaranche* and ascend rapidly to (3½ M.) *Arvier*. In front of us is the snowy Rutor (p. 47). Near the beautifully situated but dirty village of (½ M.) *Liverogne* (2390 ft.; *Hôt. du Col du Mont*, plain) we cross the deep gorge of the *Dora di Valgrisanche*, a S. affluent of the *Dora Baltea* (p. 47), and traverse a rocky gorge to *Ruinaz* (2580 ft.; *Croix*, poor). Mont Blanc now comes in sight. The road passes through another wild defile (*Pierre Taillée*) and crosses to the left bank by the (2 M.) *Pont d'Equilive* (2570 ft.). The valley expands. Near (1¼ M.) *Villaret* is the pretty waterfall of *Derby* in several leaps. 2½ M. *Morgex* (3020 ft.; *Angelo*). The road now follows the lofty slope for some distance, with a fine retrospective view of the *Grirola* (p. 44), and crosses to the right bank of the *Dora Baltea* before (2½ M.) —

Pré-St. Didier (3280 ft.; *Hôtel de l'Univers*, moderate; *Restaurant de Londres*), a picturesquely situated village with baths, where the road to the Little St. Bernard diverges to the left.

EXCURSIONS. Guides: *F. Brunod*, *Jos. Barmaz*, etc. The ascent of the **Grammont* (9080 ft.; 3½ hrs.) is highly interesting. Following the St. Bernard road to the first tunnel (shorter footpath in 20 min.), we thence ascend to the right to the (½ hr.) hamlet of *Chanton* (5970 ft.),

whence we reach the summit in $2\frac{1}{2}$ hrs. more. Splendid view of Mont Blanc and the Graian Alps. About 5 min. below the top is the *Pavillon De Saussure*, a refuge-hut of the Italian Alpine Club. Another route (bridle-path) diverges to the right from the St. Bernard road at *Elevaz*, 3 M. from Pré-St. Didier, joining the above route before the final ascent. Experts may dispense with a guide.

TO BOURG-ST. MAURICE OVER THE LITTLE ST. BERNARD, 23 M., a route preferred by some to that over the Col de la Seigne. The fine new road ascends the valley of the *Thuile* viâ *La Balme* and (6 M.) *La Thuile* (4726 ft.; two small Inns), where we have a view of the great glacier of the *Rutor* (p. 47), which may be ascended hence (2 hrs. to the S. are the beautiful *Rutor waterfalls), to ($3\frac{3}{4}$ M.) *Pont-Serrand* (4515 ft.), and past the (3 M.) *Cantine des Eaux-Rousses* (6740 ft.) to the ($1\frac{1}{4}$ M.) pass of the **LITTLE ST. BERNARD** (7175 ft.). The boundary between France and Italy is on the S. side, about $\frac{3}{4}$ M. beyond the summit and near a *Hospice* (7060 ft.) affording good accommodation. [The *Mt. Valaisan* (9455 ft.), $3\frac{1}{2}$ hrs. to the S.E., the *Mt. Belvédère* (9665 ft.), $1\frac{1}{2}$ hr. to the E., and the *Lancebramette* (9605 ft.), 3 hrs. to the W., all afford admirable views of the Mont Blanc chain.] We now descend gradually, overlooking the beautiful upper valley of the Isère (*La Tarentaise*) and the Savoy Mts. the whole way, to *St. Germain*, *Séaz*, and (9 M.) **BOURG-ST. MAURICE** (2805 ft.; *Hôt. des Voyageurs*, poor), a small town on the Isère, whence a diligence runs twice daily in $4\frac{1}{2}$ hrs. to (16 M.) *Moutiers-en-Tarentaise*; see *Baedeker's Southern France*.

Beyond Pré-St. Didier the road follows the left bank to ($\frac{1}{2}$ M.) *Palésieux*, and ascends in windings through a wooded ravine, to (3 M.) —

Courmayeur. — *HÔTEL ROYAL, *ANGELO, in both R., L., & A. 5-6, B. $1\frac{1}{2}$, déj, $3\frac{1}{2}$, D. 5 fr.; *UNION; *MONT BLANC, $\frac{1}{2}$ M. to the N. of the village, R. & A. $2\frac{1}{2}$, D., incl. wine, 4 fr. — *Café du Montblanc*. — Diligence to Aosta, see p. 39. Guides: *Émile* and *Joseph Rey*, *Séraphin Henry*, *Laurent* and *Julien Proment*, *G. Petigax*, *J. M. Lanier*, *J. Gadin*, *Al. Berthod*, *Pantaléon* and *Alexis Puchoz*, *J. and L. Croux*, and *P. Revel* are recommended.

Courmayeur (3963 ft.), a considerable village, with mineral springs, beautifully situated at the head of the Aosta valley, is much frequented by Italians in summer. The highest peak of Mont Blanc is concealed from Courmayeur by the *Mont Chetif* (7685 ft.), but is seen from the Pré-St. Didier road, $\frac{1}{2}$ M. to the S.

The **Mont de Saxe* (7735 ft.; $2\frac{1}{2}$ -3 hrs.; guide, 6 fr., unnecessary) affords a complete view of the S.E. side of Mont Blanc with its numerous glaciers, from the Col de la Seigne to the Col de Ferret, the Col du Géant and the Jorasses being prominent. A good bridle-path ascends from Courmayeur, by *La Saxe* and *Le Villair*, to the (2 hrs.) *Chalets du Pré* (6670 ft.) and the (1 hr.) nearer peak. The descent may be made by the *Chalets de Leuchi* into the Val de Ferret. — Excursions in the Mont Blanc chain, to Chamonix, etc., see *Baedeker's Switzerland* or *Southern France*.

Excursion to the Graian Alps.

THE GRAIAN ALPS, an extensive mountain-system culminating in the *Gran Paradiso* (13,320 ft.) and the *Griola* (13,018 ft.), lie between the valleys of the *Dora Baltea* and the *Isère* on the N., and those of the *Dora Riparia* and the *Arc* on the S. We here describe a few of the most interesting routes through the E. part of this grand mountain-region, which presents so striking an appearance when approached from the Pennine Alps. These routes, which are easily accomplished from Aosta, lead us into the *Val de Cogne* and the *Val Savaranche*, *Val de Rhêmes*, and *Val Grisanche*, which run parallel with the Val de Cogne on the W.

The mountains of Cogne form a favourite *chasse* of King Humbert, as they did of his father Victor Emmanuel (p. 41), and the mountain-goat ('Steinbock', Ital. 'stambecco', Fr. 'bouquetin'), elsewhere nearly extinct, is still found here. Several excellent bridle-paths, leading to the royal shooting-lodges, are a great assistance to the pedestrian.

FROM AOSTA TO COGNE (6½ hrs.). As far as (6 M.) *Aymaville* (2120 ft.) we may follow the high-road (p. 41), but it is preferable to cross the Doire near Aosta, and to go by *Gressan* and *Jovençan*, across meadows and fields. The bridle-path then ascends rapidly past the church of *St. Martin* to *Poia* (2790 ft.), and enters the monotonous **Val de Cogne** at a great height above the ravine of the brawling *Grand' Eyvie*. Far below we soon observe the houses of *Pont d'Ael* (2865 ft.), with its admirably preserved *Roman Bridge (formerly an aqueduct), 60 yds. long and 394 ft. above the stream. It was erected in the reign of Augustus. The valley contracts. Near the bridge by which we cross the stream, we obtain a view of the *Grivola* for a short time. We next reach (1½ hr.) *Vieyes* (3730 ft.; cantine), at the mouth of the *Combe de Nomenon* (pretty waterfall), with the *Grivola* and the *Gran Nomenon* (11,440 ft.) in the background. Beyond (¼ hr.) *Silvenoire* (on the right) and a deserted iron-foundry, we again cross the brook by the *Pont de Laval* (4480 ft.), where the mountains of Cogne are revealed. Then (1½ hr.) *Epinel* (4760 ft.), opposite the lofty *Punta del Pouset* (see below), with the *Trajo Glacier* on the right. At (½ hr.) *Crétaz* the *Valnontey* descends from the S. to the *Grand' Eyvie*; (20 min.) *Cogne*.

Cogne (5030 ft.; **Hôt. Grivola*, pens. 6½ fr., and *Hôt. Royal*, both unpretending), charmingly situated, with a beautiful view of the *Gran Paradiso* and the *Tour du Grand St. Pierre*, with their glaciers (*Glacier de la Tribulation*, del *Grand Crou*, du *Money*, etc.) to the S., and of the *Mont Blanc* to the N.W., is an excellent starting-point for excursions. Three valleys converge here: the *Vallone di Valnontey* from the S., the *Vallone d'Urtier* from the E., and the *Vallone di Grauson* from the N.

ASCENTS AND PASSES. (Guides, *Elysée* and *Joseph Jeantet*, *L. Guichardaz*.) **Punta del Pouset* (10,745 ft.; 5 hrs.; guide 6, with mule 12 fr.), a superb point of view. At *Crétaz* (see above) the bridle-path crosses the *Valnontey* and enters a wood and then ascends grassy slopes to the chalets of *Ors-Dessus* and (3 hrs.) *Pouset-Dessus* or *Superiori* (8585 ft.). Thence a steep climb of 1½ hr., passing a very giddy place near the top, brings us to the rocky crest of the *Punta del Pouset*. Close to us, above the *Grivola Glacier*, towers the *Grivola*, which is hardly inferior in boldness to the *Matterhorn*, and other mountains of the *Pennine* and *Graian Alps* are also visible. — *Grivola* (13,020 ft.; from *Cogne* 9 hrs.; two guides at 28 fr. each), difficult, and fit for experts only. Ascent from *Valsava-ranche* much more difficult.

The *Punta di Tersiva* (11,500 ft.; 7 hrs., with guide) presents no difficulty to adepts. We proceed through the *Vallone di Grauson* to the (2½ hrs.) chalets of *Grauson* (7450 ft.) and to (¾ hr.) *Erwillère* (8245 ft.); thence, passing the little *Lac Dorières*, to the (1 hr.) *Passo d'Invergneux* (9185 ft.) and by the W. arête to the (2½ hrs.) summit. Magnificent view of the *Graian* and *Pennine Alps* and of the plain of *Piedmont* (*Turin*), etc.

The ascent may be also made from the S. from the *Val d'Urtier* viâ the *Ponton Alp*, or from the N. (more difficult) from the *Val de Clavalité* (p. 40).

In the *Vallone de Valnontey*, opening to the S. of Cogne, lie the (3 hrs.) chalets of *Le Money* (7590 ft.), which command an admirable view of the *Gran Faradiso* with its glaciers (ascent, see p. 46). Two difficult glacier-passes, the *Colle Grand Crou* or *Col Tuckett* (11,135 ft.), between the *Gran Paradiso* and *Becca di Gay*, and the *Colle Money* (11,245 ft.), between the *Roccia Viva* and the *Tour du Grand St. Pierre*, lead from the head of the *Vallone de Valnontey* to *Ceresole* (p. 38; guide 15 fr.).

FROM COGNE TO BARD OVER THE COL DE COGNE, 11-12 hrs., attractive and not difficult. A bridle-path (royal hunting-path) crosses the *Urtier* at (½ hr.) *Champlong* (8185 ft.), and ascends the valley of the stream with its abundant flowers and waterfalls, commanding fine views of the *Gri-vola* to the W. and to the S. of the *Combe de Valeille* (see below). We next pass the chapel of *Cret* to the (2 hrs.) chalets of *Pianés*, whence we may either follow the lower path to the right by *Brulot* and *Peyrasas*, or that to the left along the slope of the *Tersiva* (p. 44), by *Ponton* with its little lake and along the *Tour de Ponton*, to the (2 hrs.) *Col de Cogne* (*Fenêtre de Cogne* or *Finestra Champorcher*, 9285 ft.), between the *Tour de Ponton* and the *Becco Costassa*. We descend into the pastoral *Val Champorcher* or *Camporciro*, passing the chalets of *Dondenna*, to (3½ hrs.) *Champorcher* (4647 ft.; rustic Inn), and thence by *Pont-Boset* to (2½ hrs.) *Hône-Bard* (p. 39).

FROM COGNE TO ST. MARCEL OVER THE COL DE ST. MARCEL, 8 hrs., not difficult and practicable for mules. The route leads through the *Vallone di Grauson* to the (2½ hrs.) chalets of *Grauson* (p. 44), and thence past the little *Coronas Lake* to the (2 hrs.) *Col de St. Marcel* (*Colle di Coronas*, 9535 ft.), a saddle of the *Cresta del Tessonet*. We descend through the wooded *Vallone di St. Marcel* to (3½ hrs.) *St. Marcel* (p. 40).

FROM COGNE TO AOSTA OVER THE PASSO D'ARBOLE, 9 hrs. (with guide), fatiguing but interesting. The route ascends viâ the chalets of *Chavanis* and *Arpisson* (7630 ft.) to the *Col d'Arbole* (9303 ft.); admirable view of the *Gran Paradiso* and *Gri-vola*. Descent viâ the *Chalets d'Arbole* (8186 ft.) and the hermitage of *St. Grat* (5315 ft.). — To *AYMAVILLE* over the *Colle de Chaz-Sèche* (9250 ft.) or the *Colle del Drinc* (8735 ft.), 7-8 hrs., both attractive and not difficult.

FROM COGNE TO THE VAL SOANA ACROSS THE COL DELLA NOUVA, 7-8 hrs., attractive and repaying. To *Pianés*, see above. Here we turn to the right and ascend past the chalets of *Chavanis* and *Brulot* to the foot of the glacier. Trending to the left to avoid the glacier, we reach (3 hrs.) the *Col della Nouva* (*Colle dell'Arietta*; 9670 ft.), and enjoy an admirable view of *Mont Blanc* and the S. side of the *Graian Alps*. Steep descent to the chalets of *Arietta*, and through *Val Campiglia* to (3 hrs.) *Campiglia*, (½ hr.) *Valprato*, and (½ hr.) *Ronco* (Inn, clean), in the *Val Soana*, 2½ hrs. above *Ponte* (p. 38). — Two other passes to the *Val Soana* lead respectively across the *Colle Bardoney* (9292 ft.), between the *Punta Lavina* and the *Punta Rol* (fatiguing), and across the *Bocchetta di Ranzio* (9850 ft.) to the N. of the *Punta Lavina* (difficult).

TO THE VAL LOCANA (p. 42) over the *Colle Grand Crou* or the *Colle Money*, see above. Two other difficult passes lead from the *Vallone di Valeille*, the lateral valley parallel to the *Vallone d'Urtier*, on the S. (see above) to the *Rifugio* (9020 ft.) of the Italian Alpine Club in the *Val Piantonetto* and the *Val d'Orco*: the *Colle di Telleccio* (10,910 ft.), between the *Tour du Grand St. Pierre* (12,110 ft.; the difficult ascent of which may be made from the pass) and the *Ondezzana*; and the *Colle Sengie* (10,515 ft.), between the *Ondezzana* and the *Punta Sengie*.

FROM COGNE TO VALSAVARANCHE OVER THE COLLE LOUSON (8-9 hrs.; guide 10 fr.), easy and attractive. From (¾ hr.) *Valnontey* (5505 ft.) the bridle-path ascends to the right, through wood, passing a pretty fall of the *Louison*, to the (2½ hrs.) royal shooting-lodge (8490 ft.; 'Campement du Roi') and the (2 hrs.)

Colle Louson (10,830 ft.), with an admirable view (still more extensive from a height a few minutes to the S.). We now descend, enjoying superb views of the Gran Paradiso, on the left, and Grivola, on the right, to ($1\frac{1}{2}$ hr.) the *Chalets de Leviona* (7755 ft.). (Good walkers may cross the brook here near the small waterfall, and descend by a steep path direct to Valsavaranche.) The bridle-path follows the left bank and reaches the bottom of the *Val Savaranche* near the ($1\frac{1}{2}$ hr.) hamlet of *Tignet*, 1 M. to the S. of **Valsavaranche**, or *Dégioz* (5055 ft.; small *Inn*), the chief village in the Valsavaranche (guides, G. Blanc and G. Dayné).

Two other somewhat fatiguing passes from *Cogne* to *Val Savaranche* are the *Col de l'Herbetet* (10,830 ft.), and the *Colle Mesoncles* (10,170 ft.). — From *Val Savaranche* to *Ceresole*, see p. 42.

The **Gran Paradiso** (13,320 ft.; difficult, for adepts only; guide 60 fr.) may be ascended in 7-8 hrs. from ($2\frac{1}{4}$ hrs.) *Pont* (p. 42), the highest hamlet in the *Val Savaranche*. About $\frac{1}{4}$ hr. to the S. of *Pont* we ascend to the left to the (4 hrs.) *Ricovero Vittorio Emanuele II.* (10,200 ft.), built by the Italian Alpine Club, above the *Moncorvé Alp*, and thence cross the *Glacier de Moncorvé* to the (4 hrs.) summit.

FROM VALSAVARANCHE TO RHÊMES NOTRE-DAME over the *Col d'Entrelor* (6 hrs.; guide 6 fr.). The bridle-path ascends from Valsavaranche by (1 M.) *Crétion*, at first somewhat steeply, to a royal shooting-lodge (7185 ft.), and thence leads in zigzags along the slope to the left, passing ($1\frac{1}{4}$ hr.) the small *Lago di Djouan* (8280 ft.) and the *Lago Nero* (9075 ft.) to the ($1\frac{1}{2}$ hr.) **Colle d'Entrelor** (9370 ft.), between the *Cima di Gollien* (10,115 ft.) and the *Cima di Percia* (10,110 ft.). Fine view of the *Rutor* (p. 47) to the W., and of the Gran Paradiso and Grivola to the E. Descent rather steep through the *Val d'Entrelor*, with the *Becca di Sambeina* (10,365 ft.) on the left, to ($2\frac{1}{2}$ hrs.) **Rhêmes Notre-Dame** (6015 ft.; poor cantine, or a bed at the curé's), the chief place in the *Val de Rhêmes*, which is enclosed by imposing glaciers. *Notre-Dame* is 5 hrs. from *Villeneuve*. The route down the valley passes *Rhêmes St. Georges* and *Introd* (2885 ft.), with the château of that name, where the *Val de Rhêmes* unites with the *Val Savaranche* (p. 42). In descending we obtain a fine view of *Mont Velan* and the *Grand Combin* to the N.

A shorter but more toilsome route than the *Col d'Entrelor* leads from Valsavaranche to Rhêmes Notre-Dame across the *Colle di Sort* (9730 ft.), which lies to the S. of the *Mt. Roletta* (11,100 ft.).

FROM RHÊMES NOTRE-DAME OVER THE COLLE DELLA FINESTRA TO VALGRISANCHE AND TO LIVEROGNE AND AOSTA (6 hrs. to Valgrisanche; guide 6 fr.; 3 hrs. more to *Liverogne*). Steep ascent to the ($3\frac{1}{2}$ hrs.) **Colle della Finestra** (9235 ft.), between the *Becca de Tei*, on the right, and the *Becca dell' Invergnan* (11,834 ft.), on the left, with fine view of the *Ormelune* and the *Rutor*. The path descends through the stony *Vallone del Bouc*. Where it divides, we keep to the left. On our left are the *Glacier de Rabuigne* and *Mont Forciat* which conceals the *Becca dell' Invergnan*. Passing ($1\frac{1}{2}$ hr.) the *Alp Nouva* (7020 ft.; small *Inn*), we descend and cross the brook to *Fornet*

(5675 ft.), the highest hamlet in the *Val Grisanche*; then to *Sevey*, *Mondange*, and (2 hrs.) **Valgrisanche** (5470 ft.; *Cantine du Col du Mont*; or a bed at the curé's), the chief village in the valley, prettily situated at the base of the *Rutor*.

The ascent of the *Rutor*, an extensive, glacier-clad mountain with several peaks (S. and highest peak 11,435 ft.; N. peak 11,310 ft.), either from Valgrisanche, or better from *La Thuile* on the Little St. Bernard route (p. 43), presents no serious difficulty (guide 40 fr.). From *La Thuile* a bridle-path leads through the deep and narrow *Rutor* valley to the (2 hrs.) grand *Falls of the Rutor* (6345 ft.) whence we ascend to the left by a new path to the (1½ hr.) *Capanna S. Margherita* (8085 ft.), situated above the small *Rutor Lake* (now drained). Thence across the large *Rutor Glacier* to the (3 hrs.) *Tête du Rutor* (11,435 ft.), which commands a most splendid panorama (refuge hut of the Italian Alpine Club on the top). — FROM VALGRISANCHE TO BOURG-ST. MAURICE (p. 43; 15 hrs. from Aosta), over the *Col du Mont* (8630 ft.), a tolerable bridle-path.

The bridle-path from Valgrisanche to *Liverogne* (3 hrs.) leads through the beautifully wooded *Val Grisanche*, on the left bank of the *Dora di Valgrisanche*, to *Ceres* or *Serré* (*Hôt. Frassy*, rustic) and *Revers*, where the river disappears for a short distance under rocks. The hamlet of *Planaval* lies to the left. The valley contracts to a wild ravine. The path on its left side skirts a precipice high above the roaring torrent. On the opposite bank, on an apparently inaccessible rock, is perched the ruined castle of *Montmajeur* or *Tour d'Arboé*. Near *Liverogne* the path quits the gorge and descends to the left through meadows and groups of trees to (3 hrs.) *Liverogne*, on the road from *Courmayeur* to *Aosta* (p. 42).

9. From Turin to Milan viâ Novara.

93½ M. RAILWAY in 3-5¼ hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c.; express 18 fr. 65, 13 fr. 10 c.). Glimpses of the Alps to the left. — Stations at Turin, see p. 25.

The *Dora Riparia* is crossed, then the *Stura* between (5 M.) *Succursale di Torino* and (10½ M.) *Settimo Torinese* (whence a railway runs N. to *Rivarolo*, with branches thence to *Cuorgnè* (p. 38) and *Castellamonte*). We cross the *Orco* and the *Malon*. 15 M. *Brandizzo*.

18 M. **Chivasso** (600 ft.; *Alb. del Moro*), near the influx of the *Orco* into the *Po*. Branch-lines hence to *Aosta* (p. 39) and (30½ M.) *Casale* (p. 48). Tramway to Turin. A road leads from Chivasso to the S. to (2 M.) *S. Genesio*, with favourite sulphur-baths (*Grand Hôtel S. Genesio*; pension from 8 fr., 1st May to 1st Dec.).

20 M. *Castellosso*; 22½ M. *Torrazza di Verolan*. Near (25 M.) *Saluggia* the train crosses the *Dora Baltea* (p. 40). 29½ M. *Livorno Vercellese*; 32 M. *Bianzè*; 35½ M. *Tronzano*.

37 M. *Santhià* (*Alb. del Pallone*, mediocre). The church, restored in 1862, contains a picture by Gaud. Ferrari in ten sections. — Tramway to *Ivrea* (p. 39).

FROM SANTHIÀ TO BIELLA, 18½ M., railway in 1 hr., by *Salussola*, *Vergnasco*, *Sandigliano*, and *Candelo*. — Biella (*Testa Grigia*; *Angelo*; *Leon d'Oro*; *Alb. Centrale*; photographs of mountain-scenery at *Vittorio Sella's*),

an industrial town and seat of a bishop, possesses arcaded streets and a fine cathedral in a spacious Piazza, where the episcopal palace and a seminary are also situated. Monuments of Gen. Lamarmora and Quintino Sella, the statesman; the latter by *Ant. Bortone* (1838). The palaces of the old town, rising picturesquely on the hill and reached by a *Cable Tramway*, are now tenanted by the lower classes. About 3 M. to the N. (one-horse carr. 4, two-horse 8 fr.) lies **Andorno** (**Grand Hôtel*; Engl. Ch. Serv. in summer), a favourite summer-resort, with two hydropathics, frequented of late by English and American visitors. Numerous pleasant excursions. Walkers may reach Zermatt (see *Baedeker's Switzerland*) hence in 2 days. Beyond Andorno ($\frac{1}{2}$ M.) is *Sagliano*, with a monument to Pietro Micca (p. 34). To the N.W. of Biella ($7\frac{1}{2}$ M.; omnibus; one-horse carr. 6, two-horse 12 fr.) lies the famous pilgrimage-church of *Madonna d'Oropa*, near which is the finely situated *Hydropathic Establishment of Dr. Mazzuchetti* (3600 ft.). To the W. of Biella (7 M.; one-horse carr. 6, two-horse 12 fr.) is the village of *Graglia*, with a pilgrimage-church and a hydropathic; fine view. — Tramway to *Cossato*. — Diligence from Biella twice daily in $2\frac{1}{2}$ hrs. to *Piedicavallo* (Alb. Mologna, well spoken of), whence the ascent of **Mte. Bo* (8530 ft.; splendid view) takes $4\frac{1}{2}$ hrs. (guide 5 fr.). Comp. *Pertusi-Ratti's Guida pel villeggiante nel Biellese* (Turin, Casanova).

The train skirts the high-road. $40\frac{1}{2}$ M. *S. Germano*.

$49\frac{1}{2}$ M. **Vercelli** (*Tre Re*; *Leone d'Oro*), an episcopal town with 20,200 (or, with suburbs, 29,000) inhabitants. From the station we see the imposing church of *S. Andrea*, founded in 1219, with a dome and W. towers like those of northern churches. Interior early-Gothic. The church of *S. Cristoforo* contains frescoes by G. Ferrari (**Madonna and donors in an orchard*) and B. Lanini. *S. Caterina*, *S. Paolo*, and the *Galleria dell' Istituto di Belle Arti* also contain works by Ferrari. The cathedral-library contains rare old MSS. A statue of *Cavour* was erected in the market-place in 1864. To the S. of Vercelli lie the *Campi Raudii*, where Marius defeated the Cimbri in B.C. 101.

Tramway from Vercelli to *Casale* (see below); also N. to *Aranco* in the valley of the *Sesia* and to *Bianstrate* and *Fara*, and S. to *Trino*.

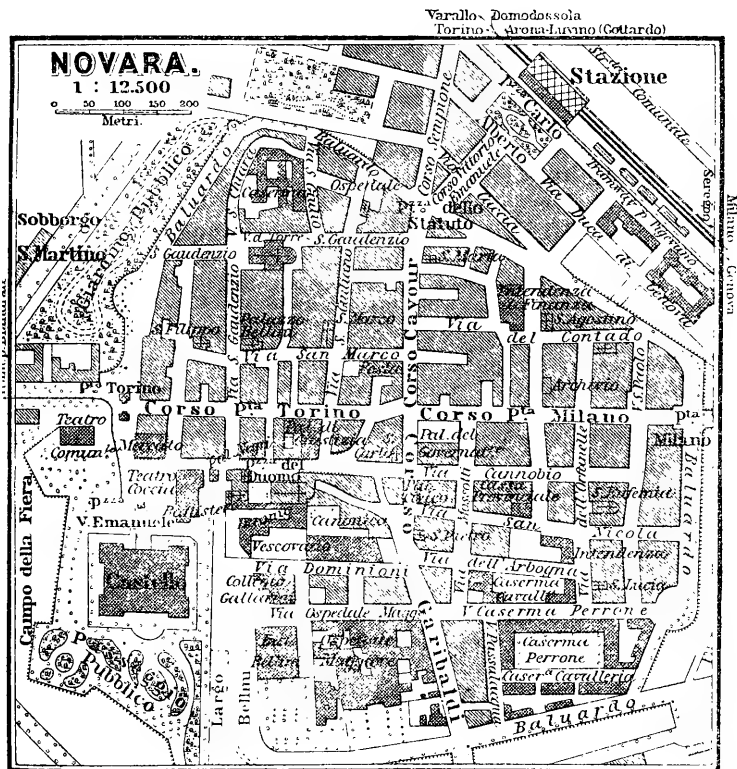
FROM VERCELLI TO ALESSANDRIA, 35 M., railway in 2 hrs. (fares 6 fr. 35, 4 fr. 45, 2 fr. 85 c.). The chief intermediate station is ($14\frac{1}{2}$ M.) *Casale* (*Alb. dell' Angelo*; *Leone d'Oro*), on the right bank of the Po, the ancient capital of the Duchy of Monferrato, which afterwards belonged to the Gonzagas. The interesting Romanesque *Cathedral* contains several good paintings (by G. Ferrari and others), and sculptures by Lombard masters. The church of *S. Domenico*, in the Renaissance style, the *Palazzo di Città*, with handsome colonnade, and other palaces are also noteworthy. The Ghibelline prince William of Montferrat is mentioned by Dante in his *Purgatory* (VII. 134). *Casale* is the junction of the Asti-Mortara line (p. 53) and of that to Chivasso (p. 47). It is also connected with Alessandria, with Vercelli (see above), and with Orti Vignale by tramways. — Various small stations, including *Valenza* (p. 51). — FROM VERCELLI TO PAVIA, see p. 51.

The train crosses the *Sesia* (p. 140); to the left rise the Alps, among which the magnificent Monte Rosa group is conspicuous. $52\frac{1}{2}$ M. *Borgo Vercelli*; 57 M. *Ponzana*.

$62\frac{1}{2}$ M. **Novara** (**Rail. Restaurant*; *Alb. d'Italia*, well spoken of; *Tre Re*; *Roma*; *Hôtel de la Ville*), an episcopal town and formerly a fortress, with 15,000 inhab., was the scene of a victory gained by the Austrians under Radetzky over the Piedmontese in 1849, which led to the abdication of Charles Albert.

From the station we cross the Piazza Carlo Alberto to the Via Vittorio Emanuele, passing a *Monument of Cavour*, by Dini, and turn to the right to the church of S. GAUDENZIO, erected about 1570, with a façade by *Pellegrini* and a dome 396 ft. high, added by Antonelli (p. 35) in 1875-78. The church, which is without aisles, in imitation of S. Fedele at Milan, contains several good pictures by *Gaud. Ferrari* and is to be farther adorned, inside and out, with 78 statues. The tower (300 steps) commands a very extensive prospect.

The CATHEDRAL, a Renaissance building upon old Roman foundations, connected with the *Baptistery* by an entrance-court, presents a picturesque appearance. In front of the theatre is a marble statue of *Charles Emmanuel III.*, by Marchesi. The *Mercato*, or Corn Exchange, near the Porta Torino, is a handsome building with colonnades. Between the Mercato and the Castello is a monument to *Victor Emmanuel II.* In the Corso Garibaldi, near the Palazzo Civico, is a monument to *Charles Albert.*



Tramway to *Vigevano* (p. 51) and to *Bianbrate* (p. 48).

FROM NOVARA TO VARALLO, 34 M., railway in 2½ hrs. (fares 6 fr. 25, 4 fr. 40, 2 fr. 80 c.). Unimportant stations. — *Varallo*, see p. 140.

FROM NOVARA TO SEREGNO, 34 M., railway in 1½-2 hrs. (fares 5 fr. 50, 3 fr. 60, 2 fr. 21 c.). Unimportant stations. — 17 M. *Busto-Arsizio* (p. 130). — 25½ M. *Saronno* (p. 111). — 34 M. *Seregno* (p. 113).

At Novara the Turin and Milan line is crossed by those from Domo d'Ossola (p. 4) and from Bellinzona to Genoa (R. 10). Carriages often changed at Novara.

69 M. *Trecate*. Near *S. Martino* the line crosses the *Ticino* by a handsome stone bridge of eleven arches, which the Austrians partially destroyed before the battle of Magenta.

Farther on we cross the *Naviglio Grande*, a canal connecting Milan with the *Ticino* and *Lago Maggiore* (comp. p. 94). On the right, near (77 M.) *Magenta*, stands a monument erected to Napoleon III. in 1862, to commemorate the victory of the French and Sardinians over the Austrians on 4th June, 1859, which compelled the latter to evacuate Lombardy. Opposite the station are numerous graves of those who fell in the struggle, with a small chapel on an eminence, and adjoining it a charnel-house. Tramway to Milan, see p. 90.

The line intersects numerous rice-fields, which are kept under water two months in the year. Stations *Vittuone*; *Rhò* (p. 130), where the line unites with that from Arona; and *Musocco*.

93½ M. *Milan* (see p. 89).

10. From Bellinzona to Genoa.

156 M. Railway in 8½-12½ hrs. (fares 28 fr. 15, 19 fr. 75, 13 fr. 20 c.; express 30 fr. 70, 13 fr. 20 c.). At Mortara this line is joined by another coming from Milan, on which the through-trains from Milan to Genoa run: FROM MILAN TO GENOA, 106 M., in 5-7½ hrs. (fares 19 fr. 35, 13 fr. 55, 9 fr. 70 c.; express 21 fr. 35 c., 15 fr.). (Railway by Voghera, see R. 25.)

Bellinzona, see p. 8. Journey to *Cadenazzo*, where the Locarno line diverges, see p. 8. — At (10½ M.) *Magadino* (p. 132) the train reaches the *Lago Maggiore*, and skirts its E. bank (views to the right). Opposite lies Locarno (p. 132), at the mouth of the *Maggia*. 12½ M. *S. Nazzaro*; 14 M. *Ranzo-Gera* (opposite Brissago, p. 133). At *Zenna* we cross the *Dirinella*, the Italian frontier. Tunnel. 16½ M. *Pino*, the first Italian station. The bank becomes steep and rocky, and the construction of the railway was attended with great difficulties here. Between Pino and Luino there are six tunnels, and numerous cuttings and viaducts. Delightful views of the lake to the right; on the opposite bank lies Cannobbio (p. 133), and farther on is the promontory of *Cannèro*, with the picturesque castles of that name on a rocky islet (p. 134). Near (21 M.) *Maccagno* the train crosses the *Giona*. Several tunnels.

25 M. *Luino*, an international station, with Swiss and Italian custom-houses, see p. 133. — To *Lugano*, see p. 128.

The line crosses the *Margorabbia* (p. 134) below its union with

the *Tresa* (p. 127), and leads by *Germignaga* and through a tunnel to (29 $\frac{1}{2}$ M.) *Porto-Valtravaglia*. Beyond a tunnel under the castle of *Calde* (p. 134) we skirt the bay of the same name (opposite *Intra*, p. 134) and enter the *Tunnel of Calde*, fully $13\frac{3}{4}$ M. in length, the longest on the lake.

34 M. **Laveno** (p. 134) is beautifully situated at the mouth of the *Boesio*, at the foot of the *Sasso del Ferro* (p. 134). The lake here attains its greatest breadth. Splendid view of the broad bay of *Stresa*; in the centre lie the *Borromean Islands*: in the distance rise the snow-peaks of *Monte Rosa* and the *Simplon*.

Laveno is the station for *Intra*, *Pallanza*, *Stresa*, and the *Borromean Islands* (steamer and small boats, p. 131; from the station to the steam-boat-quay, $\frac{1}{4}$ hr.; omnibus in 6 min.). — Railway to *Varese* and *Milan*, pp. 130-128.

The line quits the lake. Tunnel of *Mombello* ($\frac{3}{4}$ M.). 36 $\frac{1}{2}$ M. *Leggiano-Monvalle*; 40 M. *Ispra*, on a promontory (opposite *Belgione* and *Lesa*, p. 137); 43 $\frac{1}{2}$ M. *Taino-Angera*.

47 M. **Sesto-Calende**, at the efflux of the *Ticino* from the lake, junction for *Arona* and for *Milan* (p. 130). A handsome iron bridge, with three openings (central 310 ft., the others 260 ft.), and two roadways (the upper for the railway, the lower for the *Simplon* road), here spans the *Ticino*. The railway to *Arona* (p. 130) diverges to the right on the other side of the river.

We follow the right bank of the *Ticino*. 48 M. *Castelletto-Ticino*; 51 M. *Porto-Valalpombia*; then a long tunnel. 52 M. *Pombia*. From (56 $\frac{1}{2}$ M.) *Oleggio* a branch-line runs to *Arona* (p. 130), passing *Valalpombia* and *Borgo Ticino*. — 59 M. *Bellinzago*.

67 M. **Novara** (p. 48), junction for *Milan* and *Turin* (R. 9). 72 $\frac{1}{2}$ M. *Garbagna*; 74 $\frac{1}{2}$ M. *Vespolate*; 77 M. *Borgo-Lavezzaro*. We traverse rice-fields, interspersed with arable land and mulberry-trees.

82 M. **Mortara**, a town with 8100 inhabitants. The church of *S. Lorenzo* contains pictures by *Crespi*, *Lanino*, *Procaccini*, and *Gaud. Ferrari* (*Madonna with SS. Rochus and Sebastian*).

At *Mortara* the direct line to *Milan* diverges. FROM *MILAN* to *MORTARA*, 32 $\frac{1}{2}$ M., in $1\frac{1}{4}$ -1 $\frac{3}{4}$ hr. (fares 5 fr. 90, 4 fr. 15, 2 fr. 65 c.; express 6 fr. 55, 4 fr. 60 c.). Stations *Corsico*, *Gaggiano*, and *Abbiategrosso* (with a church by *Bramante*). We then cross the *Ticino* to *Vigevano* (*Albergo Reale*), with 14,100 inhab., a town of some importance in the silk-trade, with a spacious market-place surrounded by arcades. Tramway from *Vigevano* to *Novara* (p. 48) and to *Ottobiano*. — Then (32 $\frac{1}{2}$ M.) *Mortara*, see above.

Mortara is also the junction for the *VERCELLI-PAVIA* line: 41 $\frac{1}{2}$ M., in 3-4 hrs (fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.). Stations unimportant. *Vercelli*, see p. 48; *Pavia*, see p. 143.

Tramway from *Mortara* by *Ottobiano* (see above) to *Pieve del Casio*.

85 M. *Olevano*; 89 $\frac{1}{2}$ M. *Valle*; 92 $\frac{1}{2}$ M. *Sartirana*; 95 $\frac{1}{2}$ M. *Torre-Berretti* (railway to *Pavia*, see p. 144).

To the left the long chain of the *Apennines* forms a blue line in the distance. The line crosses the *Po*. — 100 M. **Valenza**, once

a fortified town, has a cathedral of the 16th cent. (thence to Pavia, see p. 144; to Vercelli, see p. 48). Tunnel $1\frac{1}{3}$ M. in length. 104 M. *Valmadonna*; several prettily situated little towns lie on the chain of hills to the right. The *Tanaro* is then crossed.

108 M. *Alessandria*; thence to *Genoa*, see p. 53.

11. From Turin to Piacenza viâ Alessandria.

117 M. RAILWAY in $4\frac{1}{2}$ -8 hrs. (fares 21 fr. 25, 14 fr. 90, 10 fr. 60 c., express 23 fr. 45, 16 fr. 40 c.).

From Turin to *Alessandria*, 57 M., see R. 12. Beyond *Alessandria* the train traverses the battle-field of Marengo (p. 54). 62 M. *Spinetta*, a little to the S.E. of Marengo, is also connected with *Alessandria* by a steam-tramway. 65 M. *S. Giuliano*. The train crosses the *Scrivia*.

70 M. *Tortona* (*Croce Bianca*), the ancient *Dertona*, with a *Cathedral* of 1584, containing a fine ancient sarcophagus. Above the town are the ruins of a castle destroyed in 1155 by Frederick Barbarossa.

BRANCH-LINE TO NOVI (p. 54), 12 M., in 20-40 min. (2 fr. 40, 1 fr. 50 c., 1 fr.; express 2 fr. 25, 1 fr. 55 c.). — Tramway to *Sale* (p. 56).

Country fertile. At (76 M.) *Pontecurone* we cross the impetuous *Curone* (dry in summer). — 81 M. *Voghëra* (*Italia*; *Albergo del Popolo*), a town with 15,500 inhab. (perhaps the ancient *Iria*), on the left bank of the *Staffora*, was once fortified by Giangaleazzo Visconti. The old church of *S. Lorenzo*, founded in the 11th cent., was remodelled in 1600. Tramway to *Stradella* (see below). — From *Voghera* to Milan viâ Pavia, see R. 25.

On the high-road from *Voghera* to *Casteggio* (see below), to the S. of the railway, lies *Montebello*, famous for the battle of 9th June, 1800 (five days before the battle of Marengo), and where on 20th May, 1859, the first serious encounter between the Austrians and the united French and Sardinian armies took place. *Casteggio*, a village on the *Coppa*, is the *Glastidium* so often mentioned in the wars of the Romans against the Gauls.

The train skirts the N. spurs of the *Apennines*. Stations *Casteggio*, *S. Giuletta*, *Broni*, *Stradella*. (To *Bressana-Bottarone* and *Pavia*, see p. 145; to *Voghera*, see above.) At (98 M.) *Arena-Po* we enter the plain of the Po. 103 M. *Castel S. Giovanni*; 105 $\frac{1}{2}$ M. *Sarmato*; 108 M. *Rottofreno*. 110 M. *S. Niccolò*, in the plain of the *Trebbia* (ancient *Trevia*), memorable for the victory gained by Hannibal, B. C. 218, over the Romans, whom he had previously defeated near *Somma*. — 117 M. *Piacenza*, see p. 260.

12. From Turin to Genoa.

a. Viâ Alessandria.

102 M. RAILWAY in $3\frac{1}{4}$ -7 hrs. (fares 18 fr. 80, 13 fr. 15, 8 fr. 45 c.; express 20 fr. 65, 14 fr. 45 c.).

The line at first runs towards the S., at some distance from the left bank of the *Po*, crosses its affluent the *Sangone* (beyond which

the branch-line to Pinerolo diverges, p. 38), and then the Po itself by a bridge of seven arches. 5 M. *Moncalieri*, with a royal château on the hill (p. 38). A final retrospect is now obtained of the hills of Turin, and of the snowy Alps to the left. From (8 M.) **Trofarello** branch-lines diverge to *Savona* (p. 56) and *Cuneo* (p. 116), and to *Chieri*. Stations *Cambiano*, *Pessione*, *Villanuova*, *Villafranca*, *Baldichieri*, *S. Damiano*. The train then crosses the *Borbore* and reaches the valley of the *Tanáro*, on the left bank of which it runs to *Alessandria*.

35½ M. **Asti** (*Leone d'Oro*; *Albergo Reale*; *Rail. Restaurant*), the ancient *Asta*, with 17,300 inhab. (with suburbs 33,500) and numerous towers, is famous for its sparkling wine (*Asti spumante*) and its horticulture. The left aisle of the Gothic *Cathedral*, erected in 1348, contains (2nd chapel) a Madonna with four saints by a master of the school of Vercelli, and (3rd chapel) a *Spotalizio*, probably by the same. — The adjacent church of *S. Giovanni* (the sacristan of the cathedral keeps the key) is built over an ancient Christian basilica, part of which has again been rendered accessible, and has monolithic columns with capitals bearing Christian symbols (6th cent.). The Piazza is adorned with a statue of the poet *Alfieri* (1749-1803, a native of Asti), by Vini, and the *Giardino Pubblico* with a monument of Victor Emmanuel II. Near the *Porta Alessandria* is the small octagonal Baptistery of *S. Pietro* (11th cent.), borne by short columns with square capitals, and enclosed by a low, polygonal gallery.

FROM ASTI TO MORTARA (Milan), 46 M., in 2¾-3½ hrs. Stations unimportant; 29 M. *Casale*, see p. 48; *Mortara*, see p. 51. — FROM ASTI TO CASTAGNOLE (p. 55), 13 M., in 1 hr. — Tramway from Asti to *Crotanze* (viâ *Montechiaro*) and to *Canale* (viâ *S. Damiano*, see above).

Next stations *Annone*, *Cerro*, *Felizzano*, *Solero*. Country flat and fertile. Near *Alessandria* the line to *Bellinzona* (R. 10) diverges to the N. The train crosses the *Tanaro* by a bridge of 15 arches, skirts the fortifications, and reaches —

56½ M. **Alessandria** (**Rail. Restaurant*; *Europa*, well spoken of; *Italia*, mediocre), a town with 30,800, or with suburbs 62,500 inhab., situated on the *Tanáro* in a marshy district, and only remarkable as a fortified place. It was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, and named after Pope Alexander III. A bronze statue, designed by Monteverde, was erected here in 1883 to the statesman *Urbano Rattazzi* (d. 1873), a native of the town. — *Alessandria* being a junction of several lines, carriages are generally changed here; railway to Vercelli viâ Valenza, p. 48; to Novara and Bellinzona, pp. 52-50; to Milan viâ Mortara and Vigevano, see p. 51; to Pavia viâ Valenza, see p. 144; to Piacenza, Parma, Bologna, etc., see RR. 11 and 39; to Bra, see p. 55.

TRAMWAYS from *Alessandria* viâ Marengo to *Sale* and *Tortona*, to *Casale* (p. 48), to *Spinetta* (p. 52), and to *Montemagno*.

FROM ALESSANDRIA TO SAVONA (viâ Acqui), 65 M., in 4 hrs. (fares 11 fr. 90, 8 fr. 35, 5 fr. 35 c.). — As far as *Cantalupo* the line is the same as to Bra (see p. 55). — 21 M. *Acqui* (*Moro; Italia*), the *Aquae Statiellae* of the Romans, an episcopal town on the *Bormida* with 11,200 inhab., is well known for its mineral waters, which resemble those of Aix-la-Chapelle. The *Cathedral*, with its double aisles, dates from the 12th century. Good wine is produced in the vicinity. — The line ascends the valley of the *Bormida*, passing through ten tunnels. Stations of little importance. 62 M. *S. Giuseppe di Cairo*, see p. 56. — 65 M. *Savona*, see p. 56.

The line crosses the *Bormida*, which a little below Alessandria falls into the Tanaro. About 1¼ M. to the E. of the bridge, in the plain between the *Bormida* and the *Scrivia*, lies the village of *Marengo*, near which, on 14th June, 1800, was fought a battle momentous for the destinies of Europe. The French were commanded by Napoleon, the Austrians by Melas. The battle lasted 12 hrs. — 63 M. *Frugarolo*.

70 M. *Novi* (*Hôt. Novi*), on the hills to the right, commanded by a tower (*View), was the scene of a victory gained by the Austrians and Russians under Suvorov over the French on 15th Aug., 1799. Branch-line to Pavia and Milan viâ Tortona and Voghera, see p. 52, and R. 25; to Piacenza, see R. 11. Tramway to *Ovada*. — At (75 M.) *Serravalle-Scrivia* the train enters a mountainous region. 79 M. *Arquata*, with a ruined castle on the height. Between this and Genoa eleven tunnels. The train threads its way through rocky ravines (*la Bocchetta*) and over lofty embankments, crossing the *Scrivia* several times. Scenery imposing. 84½ M. *Isola del Cantone*; on the hill to the right a ruined castle. 87 M. *Ronco*.

The train enters the *Ronco Tunnel*, upwards of 5 M. in length, and then descends through the narrow *Polcevera Valley* with the help of numerous viaducts and cuttings. Opposite we see the old line, which since 1889 has been used for local and goods traffic only. 92 M. *Mignanego*; 96½ M. *S. Quirico*. The valley now expands; its well-cultivated slopes are dotted with the summer-villas of the Genoese.

101 M. *Sampierdarena* (p. 71), where travellers with through-tickets to or from Nice change carriages (Rail. Restaurant). On the right are the lighthouse and citadel, below which the train passes by a tunnel.

102 M. *Genoa*, see p. 58.

b. Viâ Bra and Savona.

FROM TURIN TO SAVONA, 91 M., in 4½-6 hrs. (fares 16 fr. 70, 11 fr. 70, 8 fr. 40 c.; express 18 fr. 40, 12 fr. 90 c.); thence to GENOA, 27½ M., in 1¼-2 hrs. (fares 4 fr. 95, 3 fr. 50, 2 fr. 45 c.; express 5 fr. 45, 4 fr. 75 c.). Finest views to the right.

From Turin to *Trofarello*, 8 M., see pp. 52, 53. — 12½ M. *Villastellone*.

A road crossing the *Po* leads hence to the W. to (4½ M.) *Carignano*, a town with 7800 inhab. and several fine churches, situated on the high-road from Turin (tramway) to Nice. *S. Giovanni Battista* was erected by Count Alferi; *S. Maria delle Grazie* contains a monument to Bianca Palæologus, daughter of Guglielmo IV., Marquis of Montferrat, and wife

of Duke Charles I., at whose court the 'Chevalier Bayard' was brought up. — Carignano, with the title of a principality, was given as an appanage to Thomas Francis (d. 1656), fourth son of Charles Emmanuel I., from whom the present royal family is descended.

18 M. **Carmagnola**, with 4100 inhab., was the birthplace (1390) of the famous Condottiere *Francesco Bussone*, son of a swineherd, usually called Count of Carmagnola, who reconquered a great part of Lombardy for Duke Filippo Maria Visconti, and afterwards became Generalissimo of the Republic of Venice. At length his fidelity was suspected by the Council of Ten, and he was beheaded in the Piazzetta (p. 211) on 5th May, 1432. Bussone's fate is the subject of a tragedy by Manzoni. — The 'Carmagnole', the celebrated republican dance and song of the first French Revolution, was named after this town, the home of most of the street-musicians of Paris. — Steam-tramway to *Turin*.

FROM CARMAGNOLA TO CUNEO, 36½ M., railway in 1¾-2 hrs. (fares 6 fr. 65, 4 fr. 70 c., 3 fr.). 5½ M. *Racconigi*, with a royal château and park laid out in 1755 by Le Nôtre, once the favourite residence of Carlo Alberto (d. 1849). From (10 M.) *Cavallermaggiore*, a branch runs to (8 M.) Bra (see below) and to Moretta (p. 38). The principal church of (14 M.) *Savigliano* (*Corona*), a town on the *Macra*, with ancient fortifications, contains paintings by *Mulinari* (1577-1640), a native of the town, surnamed *Carraccino*, as an imitator of Carracci. Branch-line to Saluzzo, see below.

18 M. *Genola*. — 25½ M. *Fossano*, with 16,900 inhab., finely situated on a hill on the left bank of the *Stura*, seat of a bishop, has an academy and mineral baths (branch-line to Mondovì, see p. 56). — 26 M. *Maddalena*. 29 M. *Centallo*, a picturesque place with remains of mediæval fortifications. 31½ M. *S. Benigno di Cuneo*. — 36½ M. *Cuneo*, and thence to *Nice*, see R. 15.

A BRANCH LINE (10 M. in ½ hr.) runs from Savigliano (see above) to *Saluzzo*, capital of the province (formerly marquísate) of that name, with 16,200 inhab., the seat of a bishop, with flourishing trade and industries. The higher part of the town affords a fine survey of the Piedmontese plain. A monument was erected here in 1863 to *Silvio Pellico*, the poet (d. 1854), born at Saluzzo in 1788. Railway to *Airasca*, see p. 38. Tramway to *Turin*, p. 25; to *Pinerolo*, p. 33; to *Cuneo*, p. 81; and to *Revello*, where there is an ancient copy of Leonardo's Last Supper (p. 105), with variations.

The line continues towards the S.E. 24 M. *Sommariva del Bosco*; 26 M. *Sanfrè*; 29 M. *Bandito*.

31 M. **Bra** (14,300 inhab.), with a busy trade in wine, cattle, truffles, and silk. Branch to Cavallermaggiore, see above.

FROM BRA TO ALESSANDRIA, 53 M., railway in 3¼ hrs. (fares 9 fr. 65, 6 fr. 75, 4 fr. 35 c.). — 4½ M. *S. Vittoria*; pleasant excursion thence to the royal château of *Pollenze*, with the remains of the Roman town of *Pollentia*. 11½ M. *Alba*, with 6400 inhab.; the cathedral of *S. Lorenzo* dates from the 15th century. — 19½ M. *Castagnole*; branch-line to *Asi* (p. 53). We next traverse a fertile wine-country. 25½ M. *S. Stefano Belbo*, on the *Belbo*, the valley of which the train traverses for some distance. 34 M. *Nizza di Monferrato*, whence a road leads to *Acqui* (p. 54). 53 M. *Alessandria*, see p. 53.

36 M. *Cherasco*, at the confluence of the *Tanaro* and *Stura*, not visible from the line. The train ascends the former. Stations *Narzole*, *Monchiero-Dogliani*, *Farigliano*. — 55 M. *Carrù*.

BRANCH-LINE TO CUNEO, 25½ M., in 1¾ hr. (fares 4 fr. 65, 3 fr. 25, 2 fr. 10 c.). — 13 M. *Mondovì* (*Croce di Malta*; *Tre Limoni d'Oro*), the only important station, a town with 17,900 inhab., on the *Ellero*, with a

cathedral of the 15th cent. and a loftily situated old tower, is the best starting-point for a visit to the imposing * *Cavern of Bossèa*, in the *Valle di Corsaglia*. A carriage may be hired at one of the inns at Mondovì for *Frabosa*, 9½ M. to the S., whence a lighter 'calesso' conveys travellers to the cavern (each member of a party 7-8 fr. for the whole drive). The cavern is shown from the beginning of June to the end of October (admission 2¼ fr.; no gratuities). — *Cuneo*, see p. 81.

From Mondovì to FOSSANO (p. 55), 15 M., railway in 1¼ hr. (fares 1 fr. 80, 1 fr. 30 c.); to *S. Michele*, tramway in ¾ hr.

From Mondovì to the *Certosa di Val Pesio* (p. 81), a drive of 2½ hrs.

56½ M. *Niella*; 60 M. *Castellino*. 62½ M. *Ceva*, on the *Tanaro*, with an old castle, under which the train passes through a tunnel.

The train now begins to cross the *Maritime Alps*, the most imposing part of the line. Between this and *Savona* are numerous viaducts and 28 tunnels. The train quits the *Tanaro* and ascends. Beyond (66½ M.) *Sale* is the *Galleria del Belbo*, a tunnel upwards of 3 M. in length, the longest on the line. 69½ M. *Saliceto*; 73½ M. *Cengio*, in the valley of the *Bormida di Millesimo*.

79 M. *S. Giuseppe di Cairo*, on the *Bormida di Spigno*, through the valley of which the train descends to *Acqui* (p. 54).

Interesting journey amid the deep ravines and precipices of the *Apennines*. Tunnels and viaducts in rapid succession. 86½ M. *Santuario di Savona*, a pilgrimage-church, founded in 1536.

91 M. *Savona*, and thence to *Genoa*, see p. 74.

III. Liguria.

13. Genoa	58
From the principal station (Piazza Acquaverde) by the harbour to the Cathedral of S. Lorenzo and the Piazza Nuova, 62. — S. Maria in Carignano, 65. — From the Piazza Deferrari via the Piazza Fontane Morose, the Via Garibaldi, Via Cairoli, and Via Balbi to the Piazza Acquaverde, and thence to the lighthouse to the W. of the harbour, 65. — Via di Circonvallazione; Acquasola; Villetta di Negro; Campo Santo, 71, 72. — Excursions, 72.	
14. From Genoa to Ventimiglia	72
15. From Nice to Cuneo (<i>Turin</i>) by the Col di Tenda	80
From Cuneo to the Certosa di Val Pesio	81
16. From Genoa to Pisa. Riviera di Levante	81

The *Maritime Alps* and the contiguous *Apennines* (the boundary between which is some 20 M. to the W. of Genoa) slope gently northwards to the Po in the form of an extensive rolling country, and descend abruptly towards the sea to the S. The narrow RIVIERA, or coast-district, expands at a few points only into small plains. The cultivated land climbs up the hillsides in terraces, sheltered from the N. wind, and enjoying a fine sunny aspect. While the mean temperature at Turin is 53½° Fahr., it is no less than 61° at Genoa; and again, while the temperature of January averages 31° at the former, and occasionally falls below zero, it averages 46° at the latter, and is rarely lower than 23°. — The climate of the Riviera is therefore milder than that of Rome, and is even favourable to the growth of the palm.

As the country differs in many respects from Piedmont, so also do its INHABITANTS, while their Genoese dialect, which is difficult for foreigners to understand, occupies a middle place between the Gallic patois of Upper Italy and that of Sardinia. The *historical* development of the two countries has also been widely different. The natural resource of the *Ligurians*, or the inhabitants of the Riviera, was the sea, and they were accordingly known to the Greeks at a very early period as pirates and freebooters. To what race the Ligurians belong has not yet been ascertained. As the Greek Massalia formed the centre of trade in S. France, with Nice as its extreme outpost towards the E., so *Genoa* constituted the natural outlet for the traffic of the Riviera. During the 3rd cent. B.C. Genoa became subject to the Romans, who in subsequent centuries had to wage long and obstinate wars with the Ligurians, in order to secure the possession of the military coast-road to Spain. As late as the reign of Augustus the Roman culture had made little progress here. At that period the inhabitants exported timber, cattle, hides, wool, and honey, receiving wine and oil in exchange. In the 7th cent. the *Lombards* gained a footing here, and thenceforth the political state of the country was gradually altered. The W. part with Nice belonged to the Provence, but in 1388 came into the possession of the Counts of Savoy, forming their only access to the sea down to the period when they acquired Genoa (1815). After the Austrian war of 1859 Nice (1512 sq. M.) and Savoy (3889 sq. M.) were ceded by Italy to France in 1860 as a compensation for the services rendered by Napoleon III. The district of *Liguria*, consisting of the provinces of *Porto Maurizio* and *Genoa*, with an area of 2040 sq. M. and 899,300 inhab., once formed the REPUBLIC OF GENOA, which in the 13th cent. became mistress of the W. part of the Mediterranean, and afterwards fought against Venice for the supremacy in the Levant. Genoa's greatness was founded on the ruin of

Pisa. The Tuscan hatred of the Genoese was embodied in the saying — 'Mare senza pesce, montagne senza alberi, uomini senza fede, e donne senza vergogna', and *Dante* (Inf. xxxiii. 151-53) addresses them with the words —

'Ahi, Genovesi, uomini diversi
D'ogni costume, e pien d'ogni magagna;
Perchè non siete voi del mondo spersi?'

Modern historians describe the character of the Genoese in the middle ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy, they participated little in the intellectual development of Italy, and neither possessed a school of art, nor produced any scholars of eminence. When at length the effete republic was incorporated with Piedmont, it became the representative of radical principles as contrasted with the conservatism of the royalist territory. *Giuseppe Mazzini*, the chief leader of the national revolutionary party, was born at Genoa in 1808, and *Garibaldi*, though born at Nice (1807), was the son of a Genoese of Chiavari. The rivalry of the once far-famed republic with the upstart Turin, and of the restless harbour population with the stolid Piedmontese, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, though its naval arsenal has been transferred to Spezia.

13. Genoa.

Arrival. The *Piazza Principe* (Pl. B, 2; Restaurant), the West or principal station (for all trains), is in the *Piazza Acquaverde* (good station in the *Piazza del Principe*). — The East station, or *Stazione Piazza Brignole* (Pl. H, 6), at the end of the *Via Serra*, and connected with the chief station by means of a tunnel below the higher parts of the town, is the first place where the Spezia and Pisa trains stop. — Travellers arriving at Genoa by sea (embarking or disembarking, 1 fr. each, with luggage), and wishing to go on by rail without delay, may, immediately after the custom-house examination on the quay, book their luggage there for their destination (fee to the *facchino* of the dogana, 20 c.). — Steamers to Leghorn, see p. 314; to Naples, Marseilles, Tunis, etc. see p. 59.

Hotels. (The chief hotels send omnibuses to meet the trains). GRAND HÔTEL DU PARC (Pl. b; G, 5), *Via Ugo Foscolo*, near *Acquasola* (p. 72), quiet, with pleasant garden; GRAND HÔTEL ISOTTA (Pl. a; F, 5), *Via Roma* 7; GRAND HÔTEL DE GÈNES (Pl. f; E, 5), by the *Teatro Carlo Felice*. These three have lifts, but in spite of the high charges (R. 3½-5, L. 1, A. 1, B. 1½, déj. 3½, D. 5, pens. 12-14, omn. 1-1½ fr.) are not absolutely first-class in all points. — HÔTEL DE LA VILLE (Pl. d; D, 4), in the old *Pal. Fieschi*, R. 2½-5, L. 1, A. 1, déj. 3, D. 5, pens. 9-14 fr., noisy situation; HÔTEL DE FRANCE (Pl. g; D, 5), R., L., & A. 2½-3½, B. 1½, déj. 3, D. incl. wine 4½, pens. from 8 fr.; HÔT. DE LONDRES (Pl. h; C, 2), with lift, near the principal station, R., L., & A. 4-6, B. 1½, déj. 3, D. 4¾, pens. 9-12 fr.; HÔT. MÉTROPOLE, R., L., & A. 3, B. 1¼, déj. 3, D. incl. wine 4, pens. 8 fr., well spoken of; HÔTEL DES ÉTRANGERS REBECCINO (Pl. i; E, 4), *Via Cairoli* 1, with lift, R. 3-5, L. ¾, A. ¾, B. 1½, déj. 3, D. 4½, pens. 9-12 fr.; HÔTEL SMITH (Pl. n; D, 5; English), near the Exchange, *Vico Denegri*, R., L., & A. 2½-3½, B. 1¼, déj. 2½, D. incl. wine 3½, pens. 8-9 fr., well spoken of; MILANO (Pl. i; C, 2), *Via Balbi* 34, near the *Palazzo Reale*, R., L., & A. 3-5, B. 1¼, déj. 2½, D. 4, pens. 7-10 fr.; VITTORIA (Pl. k; D, 3), *Piazza dell' Annunziata* 16; *ALBERGO & TRATTORIA CONFIDENZA (Pl. m; F, 5), *Via S. Sebastiano* 13, R. 2, L. ½, A. ½, déj. 2½, D. incl. wine 4, pens. 8 fr.; *HOTEL CENTRAL, *Via S. Sebastiano* 8, R., L., & A. from 2½, pens. from 8½ fr.; ITALIA, *Via Carlo Felice* 14, R., L., & A. 3, pens. 9½ fr.; AQUILA, *Piazza Acquaverde*, near the station, moderate. — The 'Indicatore degli Alloggi', published on the 1st and 15th of each month, gives information as to lodgings.



Cafés. **Concordia*, Via Garibaldi, opposite the Pal. Rosso (Pl. E, 4; p. 68), with a garden, pleasant and cool, music frequently in the evening; **Roma*, Via Roma and Galleria Mazzini; **Italia*, with a brilliantly lighted garden, open in summer only, at Acquasola (p. 72); **Milano*, Gall. Mazzini; *Teatro*, on the ground-floor of the Teatro Carlo Felice, on the right.

Restaurants. **Concordia*, see above; *Labò*, Via Carlo Felice 6; *Teatro*, see above, on the left; *Borsa*, Via S. Luca, moderate; *Unione*, Piazza Campetto 9. — **Beer:** **Birreria Jensch*, Piazza Corvetto (Pl. G, 5), Munich beer; *Monch*, Via S. Sebastiano, Bavarian beer; *Klainguti*, by the Teatro Carlo Felice, Vienna beer; *Birreria Svizzera*, Piazza S. Siro, corner of Via Cairoli (Pl. D, 4), Bavarian beer; *Birreria Viennese*, Via Roma.

Cabs (a tariff in each) in the town, which includes the area shown in the map, and the neighbourhood of the harbour (lighthouse) to the W.:

	One-horse cab		Two-horse cab	
	By day	At night	By day	At night
Per drive	1 —	1.50	1.50	2 —
Per hour	2 —	2.50	2.50	3 —
Each addit. 1/2 hr. . .	1 —	1.25	1.25	1.50

Small articles of luggage free; trunk 20 c. — Night-fares are reckoned from the time when the street-lamps are lighted.

Tramway Cars (comp. Plan) run from PIAZZA CARICAMENTO (Pl. D, 5) by the Via Carlo Alberto to *Sampierdarena* (25 c.; unpleasant drive), and thence in the one direction to *Cornigliano* (30 c.), *Sestri Ponente* (45 c.), *Mulledo*, and *Pegli* (55 c.), and in the other to *Rivarolo* (40 c.), *Bolzaneto* (55 c.), and *Pontedecimo* (80 c.). — **Omnibus** from PIAZZA DEFERRARI (Pl. E, 6) to the two stations (10 c.; to the principal station, 'Piazza Principe', viâ the Via Garibaldi and Via Balbi); viâ Piazza Corvetto to *Castelletto* (Pl. E, 3) on the Via di Circonvallazione a Monte; viâ Acquasola to *S. Maria in Carignano* (10 c.); to the *Cimitero di Staglieno* (25 c.); from the PORTA D'ARCHI (Pl. F, 6) to *S. Francesco d'Albano*; to *Sturla*, *Quinto*, and *Nervi* every 20 min. (20, 30, 40 c.), etc.

Small Boats. For 1-4 pers. 2fr. per hour; best to enquire beforehand.

Baths. At the **Palazzo Spinola*, Salita S. Caterina, adjoining Bossola's music shop; others at Via delle Grazie 11, and Piazza Sarzano 51. — SEA BATHS by the Molo Vecchio (Pl. A, B, 5); by the Mura della Cava (Pl. D, E, 8) and the Strega; also by the lighthouse (Lanterna; p. 71), but in July and August only, poorly fitted up. Swimmers had better bathe from a boat. Sea-bathing places on the Riviera, see pp. 73, 82.

Theatres. CARLO FELICE (Pl. E, F, 5), one of the largest in Italy, open in winter only; POLITEAMA GENOVESE (Pl. F, G, 4), near Villetta di Negro, open the whole year; POLITEAMA REGINA MARGHERITA, in winter only; PAGANINI (Pl. F, 3), at intervals. — **Military Music** in the *Acquasola Park* (p. 72): three times a week in summer, 7-9 p.m. and Sun. (except during great heat), 3-5; in winter three times a week, 2-4.

Shops. BOOKSELLERS: *H. Steneberg*, Via Roma 4; *A. Donath*, Via Luccoli 44; *L. Beuf*, Via Cairoli 2; *Libr. Sordo-Muti*, Piazza Fontane Mo-rose. — PHOTOGRAPHS: *Alfred Noack*, Vico del Filo 1, upstairs; *Degoiz*, Via Cairoli 7; *Lupi*, Via Orefici 148. — CANDIED FRUIT: *Pietro Romavengo*, Strada Soziglia. — PERFUMERS: *Stef. Frecceri*, Via Cairoli 7; *Vitale*, Via S. Luca 84 and Via Carlo Felice 15. — FILIGREE WORK: *Forté*, Via Orefici 155, and others in the same street; *Sivelli*, Via Roma. — ALABASTER AND MARBLE: *P. Cupelli*, Gall. Mazzini 5; *Cl. Pocchini*, Via Cairoli 1. — GOODS-AGENTS: *F. Brocchi & Co.*, 8 Piazza Fossatello, Via Lomellini; *K. Rueprecht*, at the back of S. Luca (also dealer in works of art).

Post Office, Galleria Mazzini (Pl. F, 5), open 8 a.m. to 8 p.m. — **Tele-graph Office**, Palazzo Ducale (Pl. E, 6).

Bankers, *Granet, Brown, & Co.*, Via Garibaldi 7.

Steamboats. The most important for tourists are those of the *Navigazione Generale Italiana* (Florio-Rubattino; office Piazza Acquaverde), to all the chief ports of Italy and to the Levant. Comp. the Italian timetable (larger edition). Genoa has direct connection with London (*General Steam Navigation Co.*, fortnightly), Liverpool (*Cunard Line*), etc.

Consulates. English, *Mr. M. F. Brown*, Spianata dell' Acquasola 18; American, *Mr. Fletcher*, Via Assarotti 14.

Physicians: *Dr. Breiting* (speaks English), Via Mameli 33 A; *Dr. Frühauf*, Via Roma 8 A; *Dr. Züslein*, Via Palestro 15. — *Protestant Hospital* supported by the foreigners in Genoa (physician, *Dr. Breiting*). — **Dentists:** *Mr. Charles S. Bright* and *Mr. Stanley C. Bright*, Via SS. Giacomo e Filippo 35; *Mr. Charles T. Terry*, Piazza Cavour 5. — **Chemists:** *Farmacia Zerenga* (English prescriptions), Via Carlo Felice; *Pharmacie des Etrangers*, Via Cairoli 10.

English Church. *Church of the Holy Ghost* (built by Street, in the Lombard style), Via Goito; perman. chaplain *Rev. J. T. Christie*, M. A. *Church Seamen's Institute*, Via Milano 26 (*Rev. J. T. Christie*); serv. Sun. and Thurs. 7.30 p.m.; weekly concert on Sat.; reading, writing and recreation rooms open daily for seamen 10 a.m.-10 p.m. — *Presbyterian Church*, Via Peschiera 4 (*Rev. Donald Miller*, M. A.); service at 11. *Genoa Harbour Mission*, serv. Sun. and Tues. at 7.30 p.m. in the *Sailors' Rest*, 13 Via Milano (*Rev. D. Miller*). Social entertainments Frid. at 7.30 p.m.

Principal Attractions. Walk through the Via S. Lorenzo past the *Cathedral* (p. 63) to the Piazza Nuova with S. Ambrogio (p. 64); ascend to *S. Maria in Carignano* (p. 65) and return to the Piazza Fontane Morose. Then through the Via Garibaldi (p. 67), and visit the *Palazzi Rosso* (p. 67) and *Durazzo* (p. 69); the mansions of the Genoese noblesse are generally shown between 11 and 4 o'clock, and probably earlier in summer), the *Monument of Columbus* (p. 62), and the *Palazzo Doria* (p. 70); drives round the *Via di Circonvallazione a Monte* (p. 71) on the *Nervi Road*, or to the *Campo Santo* (p. 72); row in the harbour, after which the evening may be spent in the park of *Acquasola* (p. 72). * *Villa Pallavicini*, see p. 73.

Genoa, Italian *Genova*, French *Gênes*, with 210,000 inhab., the seat of a university and of an archbishop, is the chief commercial town in Italy. Its situation, rising above the sea in a wide semi-circle, and its numerous palaces, justly entitle it to the epithet of '*La Superba*'. The town is divided into the 'sestieri' of *Prè*, *Molo*, *Portoria*, *S. Vincenzo*, *S. Teodoro*, and *Maddalena*, and is surrounded by extensive fortifications, dating from the beginning of the 17th cent., and recently strengthened. From the lighthouse on the W. side, where the barracks of *S. Benigno* afford quarters for 10,000 men, a broad rampart runs up the hill at some distance from the town, past the *Forte Begato* (1620 ft.), to the *Forte dello Sperone* (1690 ft.), the highest point; then descends past *Forte Castellaccio* (1250 ft.) to the mouth of the *Bisagno*, which falls into the sea to the E. of Genoa, a circuit of about 9½ M. in all. The heights around the town are crowned with ten detached forts.

The *Harbour* consists of a semi-circular bay, about 4 M. in length, protected from the open sea by long and substantial piers. The Duke of Galliera (d. 1876) having presented 20 million francs for its improvement, on condition that government and the city would complete the required sum, an outer basin (*Avamporto*), a new harbour (*Nuovo Porto*), and an inner basin (*Porto*), provided with quays, have lately been constructed. Comp. the plan of the town and the map at p. 72. In 1890 the harbour was entered and quitted by 14,501 vessels of which 6144 were steamers. The imports (coal, sugar, chemicals, iron, etc.) were valued at 355 million francs (14,200,000*l.*), the exports at 82 millions (3,280,000*l.*).

From the earliest times Genoa has been famous as a seaport, and it is believed to derive its name from the fact that the shape of the coast here resembles that of a knee (*genu*). The Roman form of its municipal government was maintained throughout the period of the barbarian invasions, when a new feudal nobility sprang up alongside of the native noblesse. The smaller towns on the Ligurian coast looked up to Genoa as their champion against the Saracens, who ravaged the country from Frassineto, and in 936 even plundered Genoa itself. In 1015 the Genoese made themselves masters of Corsica, and in 1119 they waged a victorious war against *Pisa*, then mistress of the Tyrrhenian Sea. From that date the rival cities were almost permanently at war down to 1284, when a terrible naval battle took place between them at Meloria, on which occasion the Genoese captured 29 Pisan galleys, and sank 7 others. From this disaster Pisa never recovered, and Genoa now obtained the supremacy over the W. islands, Corsica, and nominally over Sardinia also. At a still earlier period Genoa had participated in the Crusades, and secured to herself a busy trade with the Levant. She also possessed settlements at Constantinople and in the Crimea, in Syria and Cyprus, at Tunis and Majorca. The rivalry of the Genoese and *Venetians* was a fruitful source of wars and feuds during the 12-14th centuries, which at length were terminated by a decisive victory gained by the latter in 1380.

The internal history of the city was no less chequered than the external. The party conflicts between the great families of the *Doria* and *Spinola* (Ghibellines) on one side, and the *Grimaldi* and *Fieschi* (Guelphs) on the other, led to some extraordinary results. The defeated party used, at the expense of their own independence, to invoke the aid of some foreign prince, and accordingly we find that after the 14th cent. the kings of Naples and France, the counts of Monferrat, and the dukes of Milan, were alternately masters of Genoa. Nor was this state of matters materially altered by the revolution of 1339, by which the exclusive sway of the nobility was overthrown, and a *Doge* invested with the supreme power. In the midst of all this confusion the only stable element was the mercantile *Banco di S. Giorgio*, which had acquired extensive possessions, chiefly in Corsica, and would have eventually absorbed the whole of the republic and converted it into a commercial aristocracy, had not Genoa lost its power of independent development by becoming involved in the wars of the great powers. *Andrea Doria* (p. 70), the admiral of Emperor Charles V., at length restored peace by the establishment of a new oligarchic constitution, and the unsuccessful conspiracy of Fiesco in 1547 was one of the last instances of an attempt to make the supreme power dependent on unbridled personal ambition. But the power of Genoa was already on the wane. The Turks conquered its Oriental possessions one after another, and the city was subjected to severe humiliations by its powerful Italian rivals, as well as by the French, who took Genoa in 1684, and by the Imperial troops by whom Genoa was occupied for a few days in 1746. These last were expelled by a popular rising, begun by a stone thrown by Balilla, a lad of 15 years. In 1736 the ambition of *Theodore de Neuhoof*, a Westphalian nobleman, occasioned great disquietude to the republic. He was created king by the Corsicans, who were subjects of Genoa, but the usurper was expelled with the aid of the French, who afterwards (1768) took possession of the island on their own behalf. After the battle of Marengo (1800) Genoa was taken by the French. In 1805 it was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

The beauty of its situation and the reminiscences of its ancient glory render a visit to Genoa very attractive. To the student of art the Renaissance palaces of the Genoese nobility are objects of extreme interest, surpassing in number and magnificence those of any other city in Italy. Some of the smaller churches are of very ancient origin, though usually altered in the Gothic period.

Many of the Genoese palaces were erected by *Galeazzo Alessi* (a pupil of Michael Angelo, born at Perugia 1500, d. 1572), whose style was followed by subsequent architects. In spite of occasional defects, the architecture of the city is of an imposing and uniform character, and great ingenuity has been displayed in making the best of an unfavourable and limited site. The palaces moreover contain a considerable number of works of art, while *Rubens*, who resided at Genoa in 1606-8, and *Van Dyck* at a later period, have preserved the memory of many members of the noblesse. The native school of art, however, never rose to importance, and was far from being benefited by the zeal of its artists in painting façades. The chief painters were *Luca Cambiaso* (1527-85), *Bernardo Strozzi*, surnamed *Il Cappuccino* or *Prete Genovese* (1581-1644), *Giov. Batt. Paggi*, and *Benedetto Castiglione*.

In front of the Principal Railway Station (Pl. B, 2; p. 58), on the N.W. side of the town, extends the spacious **PIAZZA ACQUAVERDE** (Pl. C, 2), in the centre of which, embosomed in palm-trees, rises the marble **Statue of Columbus**, who was born at Cogoletto (p. 74) in 1456. The pedestal is adorned with ships' prows. At the feet of the statue, which leans on an anchor, kneels the figure of America. The surrounding allegorical figures represent Religion, Science, Geography, Strength, and Wisdom. Between these are reliefs from the history of Columbus, with the inscriptions: '*A Cristoforo Colombo la Patria*', and '*divinato un mondo lo avvinsse di perenni benefizi all' antico*', 1862. Opposite is the *Palazzo Farraggiana*, with a marble relief in the pediment representing scenes from the life of Columbus. — Between this palace and the Hôtel de Londres is the end of the *Via Balbi* (p. 94).

We descend the *VIA DELLE MONACHETTE* (Pl. C, 2), leading S. to the harbour. At the end of the street, on the right, rises the small Romanesque church of *S. Giovanni Battista*, with its two apses resulting from an alteration of façade (best light in the forenoon). On the tower is the head of the founder Guglielmo Acton, 1180, in relief. To the E. of this point runs the *Strada di Prè*; to the S.W. are the piazza and chapel *della Comenda*, a dilapidated Renaissance building.

Adjoining the former *Arsenale di Marina* is the *Darsena* (Pl. C, 3), in which Fiesco (p. 61) was drowned in 1547. We follow the busy *VIA CARLO ALBERTO* (Pl. C, D, 3, 4), which down to 1885 was separated from the harbour by a lofty arcaded wall with a marble platform. No. 9 in this street, near the *Piazza della Darsena* (p. 63), is adorned with a statuette of Columbus in a niche, with the inscription: '*Dissi, volli, credi, ecco un secondo sorgere nuovo dall' onde ignoto mondo*'. The *Via Carlo Alberto* ends in the *PIAZZA CARICAMENTO* (Pl. D, 4, 5), where the Dogana occupies the building of the former *Bank of S. Giorgio* (p. 61). The large hall is embellished with 21 marble statues of men who have deserved well of the city, partly of the 15th century. On the upper floor are the Archives. Farther on is the *Deposito Franco*, or free harbour, with extensive bonded warehouses (visitors admitted; no smoking).

The *VIA VITTORIO EMANUELE* (Pl. D, 5), on the E. side of the

Porto Franco, leads S. to the Piazza Cavour, which is adjoined by the *Molo Vecchio*, the oldest pier, with the *Porta del Molo* (Pl. C, 5), a gateway built in 1550 by Gal. Alessi. — The *Via S. Lorenzo*, running E. from the N. end of the Via Vittorio Emanuele, leads straight to the cathedral and S. Ambrogio, see below.

Near the S. end of the Via Vittorio Emanuele, in a small side-street to the E., is the church of *S. Giorgio* (Pl. D, 6), a baroque structure with a dome. Adjoining it is a charming little church in the same style, by Borromini. Farther on is the small PIAZZA CATTANEO, with the palace of that name, a room on the second floor of which contains eight portraits by *Van Dyck*. The Via delle Grazie leads hence to the Gothic church of *S. Cosmo*, which contains a Florentine Madonna of the 14th cent. (left of the high-altar). — Continuing to ascend beyond S. Cosmo, we reach the church of *Sta. Maria di Castello* (Pl. D, 6), on the site of the Roman castle. Above the portal is an ancient architrave; ten of the shafts of the columns in the interior are also ancient. In the first chapel on the left is a Roman sarcophagus, used as an altar; the third has an Annunciation by *Giovanni Mazzone* of Alessandria (15th cent.); the last chapel contains a marble door with Renaissance sculptures. The choir was added in the 15th century. In the transept is a Madonna by *Justus d'Allamagna*, 1451 (under glass).

The following route avoids the noisy and crowded streets near the harbour. From the *Piazza della Darsena* (Pl. D, 3; p. 62), whence the *Via delle Fontane* leads to the left to the Annunziata (p. 69), we pass through the fine Gothic *Porta de' Vacca*, with its mediæval sculptures and towers of the 16th cent., to the *Via del Campo* (Pl. D, 4). [From the *Piazza Fossatello* (Pl. D, 4) the *Via Lomellini* leads to the left to the Annunziata (p. 69).] Then through the *Via di Fossatello* and the *Via S. Luca* to the PIAZZA BANCHI, with the **Exchange** (*Loggia de' Banchi, Borsa*, Pl. D, 5), erected at the end of the 16th cent. from plans by Gal. Alessi, and adorned with a marble figure of *Cavour* by Vinc. Vela. [In a side-street to the left of the *Via S. Luca* is the old cathedral of S. SIRO (Pl. D, E, 4), rebuilt about 1580, with façade of 1830, containing statues by *Taddeo* and frescoes by *Giov. Batt. Carlone*.] — The narrow VIA OREFICI (Pl. D, E, 5) with numerous goldsmiths' shops (a door on the right is adorned with an Adoration of the Magi in relief, 15th cent.), and then the *Via Luccoli*, lead to the Piazza delle Fontane Morose (p. 67). A little to the N. of the Via Orefici is the church of *S. Maria delle Vigne*, containing a wooden crucifix with painted statues of SS. Mary and John by Maragliano, three Gothic figures above the side-portal on the right, and a tower of the 13th century. On the left is a ruined cloister of the 11th century. In the piazza is the *Palazzo de Amicis* of the 16th century. — To the S. of the Exchange the *Via S. Pietro della Porta*, passing the curious church of *S. Pietro de' Banchi* (1583), leads to the PIAZZA S. LORENZO, in which are the *Banca Nazionale* (Pl. D, 5), and the cathedral of —

***S. Lorenzo** (Pl. E, 6), erected in 1100 on the site of an older church, and afterwards so much altered that it now presents three distinct styles, Romanesque, French Gothic, and Renaissance. The lower part of the façade, which consists of alternate courses of black

and white marble, was constructed in the 13th cent. in imitation of the French churches; the two lower of the recumbent lions which adorn it on the right and left of the steps are modern. Only one of the towers is completed. The sculptures of the principal portal date from the end of the 13th century. The Romanesque entrances to the aisles are richly decorated with sculptures of the 12th cent. with antique ornamentation on the entablature and capitals. A small oriel of 1402, formerly belonging to the Hospital of St. John, has been built into the right aisle.

The INTERIOR, constructed in 1307, is borne by the columns of the earlier church. Beyond the massive substructure of the towers, which forms a kind of atrium, lies the nave with its aisles, covered with cylindrical vaulting and a dome (which last was constructed by *Alessi* in 1567), and borne by sixteen Corinthian columns of coloured marble and four buttresses, above which is another series of columns alternating with pillars. On the right, over the second side-portal, is the monument of a bishop by *Giov. di Balduccio* (1336). In the chapel to the right of the choir a *Crucifixion with saints and angels (covered), the masterpiece of *Fed. Baroccio*, the statues by *P. Francavilla*. In the choir, handsome stalls with inlaid-work. In the chapel to the left of the choir six pictures and a statue of Fides by *L. Cambiaso*. In the left aisle, seven statues by *Gugl. della Porta*. — The second chapel to the left of the entrance, that of *S. GIOVANNI BATTISTA, erected in 1451-96, contains in a stone arch of the 13th cent. (below the altar) relics of John the Baptist, brought from Palestine during the Crusades. The six statues at the sides and the reliefs above them are by *Matteo Civitali* (p. 329); the Madonna and John the Baptist by *Andrea Sansovino* (1504); the canopy and the other sculptures by *Giacomo* and *Guglielmo della Porta* (1532). The external decoration of the chapel is in the Gothic style, with admirable reliefs above (ladies not admitted; best light in the afternoon). — In the sacristy is the CATHEDRAL TREASURY (permesso obtainable at the Municipio, first floor, to the left, 10-4 o'cl.). Here is preserved the *Sacro Catino*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, and in which Joseph of Arimathea is said to have caught some drops of the blood of the Crucified (a fine glass vessel, captured by the Genoese at Cesarea in 1101 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The setting dates from 1827. Among the other relics are a cross from Ephesus, captured at Phocæa in 1308; a silver shrine for the Procession of Corpus Domini (1553); and a beautifully wrought silver chalice attributed to *Benvenuto Cellini*.

On the left of the cathedral are Romanesque cloisters of the 12th century. — Farther on, in the PIAZZA NUOVA, is **S. Ambrogio** (Pl. E, 6), a church of the Jesuits, of the close of the 16th cent., profusely decorated.

3rd Altar on right: *Assumption by *Guido Reni* (covered). High-altarpiece, Presentation in the temple, by *Rubens*. The four black monolith columns are from Porto Venere (p. 84). First chapel on left, Martyrdom of St. Andrew, by *Semino the Elder*. 3rd Altar on left: **Rubens*, St. Ignatius driving out an evil spirit (covered).

The house *Vico dei Notari* No. 2, to the right of the church, has a fine Renaissance portal. In the Piazza Nuova is also situated the **Palazzo Ducale** (Pl. E, 6), the grand old residence of the doges, originally a building of the 13th cent., to which the tower on the left belonged, but completely remodelled by *Rocco Pennone* in the 16th cent. (fine staircase), and modernised after a fire in 1777. Façade by *Simone Cantoni*. It now contains offices of the municipality.

This is the best starting-point for a visit to the church of S. Maria in Carignano, situated on one of the highest points at the S.E. end of the city (omnibus, see p. 59). Opposite the Palazzo Ducale we follow the Salita Pollajuoli to the Piazza Ferretto and the ancient church of S. DONATO. (Portal adorned with antique entablature and columns like the Cathedral. Campanile also Romanesque. In the interior a few ancient columns; also, to the left, an Adoration of the Magi by a Lower Rhenish master.) We then ascend the Stradone Agostino (passing S. Agostino, with ruined façade of the 13th cent.), and cross the Piazza Sarzano to the left to the *Ponte Carignano*, which spans a street 100 ft. below.

***S. Maria in Carignano** (Pl. E, 8; 174 ft. above the sea), begun by *Galeazzo Alessi* in 1552, but not completed till 1603, is a smaller edition of the plan adopted by Michael Angelo and Bramante for St. Peter's at Rome. Here, however, a square ground-plan takes the place of the Greek cross of St. Peter's, and small lanterns represent the minor domes. Principal portal, 18th century.

INTERIOR. 2nd altar to the right, *Maratta*, SS. Blasius and Sebastian; 4th altar, *Franc. Vanni*, Communion of St. Magdalene; 1st altar to the left, *Guercino*, St. Francis; 3rd altar, **Cambiaso*, Entombment. Baroque statues below the dome by *Puget* (St. Sebastian and Alessandro Sauli), *Parodi* (St. John), and *David* (St. Bartholomew).

The **VIEW* from the highest gallery of the dome (370 ft. above the sea; 119 steps to the first gallery, thence to the top 130; easy and well-lighted staircase) embraces the city, harbour, and fortifications, the well-peopled coast (W. the *Riviera di Ponente*, E. the *Riviera di Levante*), and on the S. the vast, ever-varying expanse of the Mediterranean. (Sacristan 25 c; his attendance for the ascent unnecessary; best light in the morning.)

Hence by the Via Gal. Alessi, Mura Santa Chiara, and Mura Santo Stefano to the Park of Acquasola, see p. 71.

From the Piazza Nuova the Via Sellai (Pl. E, 6) leads to the left to the PIAZZA DEFERRARI (with palace of that name, 18th cent., on the left), formerly Piazza S. Domenico (80 ft. above the sea).

The Salita di S. Matteo, the second side-street to the left, leads hence to the small Gothic church of S. Matteo (Pl. E, 5; 1278), containing many memorials of the Doria family, the façade being covered with inscriptions in their honour. The interior was altered in 1530 by the Florentine *Giov. Angelo Montorsoli*, who was invited to Genoa by Andrea Doria, and who, with his assistants, executed the whole of the sculptures which adorn the church. The balustrade of the organ-loft is particularly fine. Above the high-altar is Doria's sword, and his tomb is in the chapel below. To the left of the church are handsome cloisters with double columns in the Transition style, 1308-10, with 17 ancient inscriptions relating to the Dorias, and remains of a statue of Andrea Doria, which was mutilated during the Revolution in 1797. An ancient sarcophagus-relief, with an inscription in honour of Lamba Doria, who defeated the Venetians at Curzola in 1297, is built into the right side of the façade. — The little piazza in front of the church is surrounded with palaces of the Doria family; one nearly opposite, the lower half of which is covered with black and yellow marble, bears the inscription, '*Senat. Cons. Andreae de Oria, patriae liberatori munus publicum*' (1528). — No. 13, to the left of S. Matteo, is the *Palazzo Centurione*, with an early Renaissance colonnade.

In the Piazza Deferrari, on the right, is the *Teatro Carlo Felice* (Pl. E, F, 5; see p. 59). Adjacent is the —

Accademia delle Belle Arti (Pl. E, F, 6). The vestibule contains mediæval sculptures from the suppressed church of S. Domenico. On the first floor is the *Biblioteca Civica* (about 40,000 vols.); on the second floor a *Picture Gallery* (shown by the custodian).

The copying-room contains, on the right, a coloured marble relief of the 15th cent. and a Coronation of the Virgin by *Luca della Robbia*. In the room to the left are mediæval reliefs, Renaissance sculptures (door-frame, chimney-piece), and casts. A room to the right of the copying-room contains ancient pictures, unarranged, some of them unnumbered. The finest are: 69. Last Supper; 19. St. Anthony; *20. Two saints; 68, 97, 99. Miracles of St. Philip. Then 28 (9). *Manfredino da Pistoja* (1292), Annunciation, Christ in the house of Martha; 21. *Umbrian School*, Crucifixion; *Ant. Scarini*, Entombment; *L. Cambiaso*, Holy Family. In the centre modern statues. Next a circular room and a saloon with pictures by Genoese painters (*Piola, Deferrari, Ferrari, Fiasella*, etc.); lastly two rooms with paintings, terracottas, bronzes, etc., chiefly modern (MUSEO PRINCIPE ODONE).

The Via Giulia leads from the academy E. to the Piazza degli Archi. On a terrace to the left of the piazza is **S. Stefano** (Pl. F, G, 6), a Gothic church (14th cent.), with Romanesque tower. Interior modernised. The cantoria (choir-gallery) on the entrance-wall dates from 1499. Above the high-altar the *Stoning of Stephen by *Giulio Romano*, one of his best works (1523; covered). From the back of the church we may go to the left to Acquasola (p. 72), or to the right to S. Maria in Carignano (p. 65). — In the neighbouring Via Bosco is the church of *S. Caterina*, with a fine portal (1521); adjoining it is the *Spedale Pamatone*, in front of which is a fountain with a bronze statue of the boy Balilla (p. 61) by *Giani*.

To the right the new Via Roma, to the left the Via Carlo Felice, lead N.E. from the Piazza Deferrari. The VIA ROMA (Pl. F, 5), cutting off a corner of the interesting old *Palazzo Spinola*, now the Prefettura, soon reaches the PIAZZA CORVETTO, where a large bronze equestrian *Statue of Victor Emmanuel II.* was erected in 1886. The chief entrance of the *Galleria Mazzini* is in this piazza. We may ascend hence to the right to Acquasola (p. 72), or go to the left, passing a marble *Statue of Mazzini*, by Costa (with allegorical figures of Thought and Action on the pedestal), to the Villetta di Negro (p. 72). The Via Roma is continued by the *Via Assarotti*, which leads to the loftily-situated Piazza Manin (p. 71).

On the left side of VIA CARLO FELICE (Pl. F, 5), No. 12, is the *Palazzo Pallavicini*, now belonging to the Durazzo family (p. 69). We next come to the PIAZZA DELLE FONTANE MOROSE (Pl. F, 4, 5). No. 17 in the piazza is the *Pal. della Casa*, originally *Spinola*, adorned with five statues in niches (15th cent.); No. 27 is the *Pal. Lud. Stef. Pallavicini*, sumptuously fitted up in modern taste.

At the Piazza Fontane Morose begins a broad line of 16th cent. streets, extending to the Piazza Acquaverde (p. 62), under the names of *Via Garibaldi* (formerly *Nuova*), *Via Cairoli* (formerly

Nuovissima), and *Via Balbi*, one of the chief arteries of traffic. In these streets are the most important palaces and several churches. Some of the former should be visited for the sake of their noble staircases, one of the sights of Genoa. On each side of these streets a labyrinth of lanes, occupied by the lower classes, descend to the harbour, and ascend the hill, also presenting points of interest.

The first of these main streets, **VIA GARIBALDI* (Pl. E, 4), is flanked with a succession of palaces. On the right, No. 1, *Palazzo Ces. Cambiaso*, by Gal. Alessi. On the left, No. 2, *Pal. Gambaro*, formerly Cambiaso. Right, No. 3, *Pal. Parodi*, erected in 1567-81 by Gal. Alessi for Franco Lercaro, containing frescoes by Luca Cambiaso and others. Left, No. 4, **Pal. Cataldi*, formerly Carega, erected about 1560 by Giov. Batt. Castello. Right, No. 5, **Pal. Spinola*, by Gal. Alessi, containing pictures of the Genoese school, a portrait of Cambiaso by himself, a Madonna by Luini, an equestrian portrait, and a Madonna by Van Dyck. Left, No. 6, *Pal. Giorgio Doria* (not always open), by Alessi, adorned with frescoes by Luca Cambiaso and other pictures (Castiglione, Shepherd and shepherdess; Van Dyck, Portrait of a lady; P. Veronese, Susanna).

Left, No. 10, *Pal. Adorno* (not always accessible), also by Gal. Alessi, contains several good pictures [Rubens, Hercules and Dejanira; three small pictures attributed to Mantegna, though more in the style of S. Botticelli: Triumph of Amor, of Jugurtha, of Judith (comp. p. 31, No. 369); Cambiaso, Madonna and saints; Clouet, Portraits of four children; Piola, Frieze with children; Perino del Vaga, Nativity of Mary.]

Left, No. 12, *Pal. Serra*, by Alessi; interior rebuilt by De Wailly (d. 1798) and Tagliafico, with a magnificent hall.

Right, No. 9, **Palazzo Municipale** (Pl. E, 4), formerly *Doria Tursi*, by *Rocco Lurago* (16th cent.), has a handsome staircase and court, skilfully adapted to its sloping site.

The VESTIBULE is adorned with five frescoes from the life of the Doge Grimaldi, the COURT with a marble statue of Mazzini, and the STAIRCASE with a statue of Cataneo Pinelli. — In the large COUNCIL CHAMBER on the upper floor are portraits of Columbus and Marco Polo in mosaic. In the adjacent room a Madonna between two saints, by *Gerard David of Bruges* (not Van Eyck); Crucifixion with SS. Mary and John by a good early Netherlands master (not Dürer); other pictures inferior. Facsimiles of letters of Columbus (the originals are in the pedestal of his bust in the Sala della Giunta); large bronze tablet of B.C. 117, recording the judgment of Roman arbiters in a dispute between Genoa and a neighbouring castle. A cabinet to the left contains Paganini's violin. In the loggia to the left is a Bacchic sarcophagus-relief from the tomb of Franc. Spinola. (Permessi for the cathedral-treasury are procured on the third floor.)

Left, No. 18, ***Palazzo Rosso** (Pl. E, 4), by Alessi, so named from its red colour, formerly the property of the *Brignole-Sale* family, with its valuable contents, library, and **Picture Gallery* (open 10-3, Mon., Thurs., Sat., and holidays free), was presented to the city of Genoa in 1874 by the Marchesa Maria Brignole-Sale, Duchess of Galliera (d. 1889), and by her son Filippo.

Ascending the staircase, we pass through an *Antisala* into the CAMERA DELLE ARTI LIBERALI, named like the following rooms, after the ceiling-paintings (by *Carlone*, *Parodi*, *Deferrari*, and others), and containing three portraits of Doges of the Brignole family, 17-18th centuries. The ceiling-paintings are sometimes continued by the relief-work of the cornices. — Small Room (*Alcova*): *Rigaud*, Lady and gentleman of the Brignole family. — III. STANZA DELLA GIOVENTÙ. Over the door: *Carletto Calzari*, Martyrdom of St. Justina. Adjacent, to the right: **Guercino*, Cleopatra; *B. Strozzi*, 'il Cappuccino', Charity; *L. Cambiaso*, Holy Family; *B. Strozzi*, Cook with poultry; *Andrea del Sarto*, Holy Family (copy). — IV. SALONE, with ceiling decorated with the armorial bearings of the family. *Guidobono di Savona*, Lot and his daughters; *Valerio Castello*, Rape of the Sabines. Entrance-wall: *Guidobono*, Lot in captivity; *D. Piola*, Sun-chariot of Apollo; *Guidobono*, Abraham dismissing Hagar. In the middle, intended for the Palazzo Bianco (see below): **Rubens*, Mars and Venus; *Van Dyck*, The tribute-money; *Murillo* (?), Flight into Egypt; *Zurbaran* (?), SS. Ursula and Euphemia. — V. STANZA DELLA PRIMAVERA: *Style of Paris Bordone*, Venetian woman; *A. Dürer*, Portrait (1506; ruined); *Moretto* (?), Scholar with book; **Van Dyck*, Marchese Antonio Giulio Brignole-Sale on horseback; *Titian* (school-piece), Philip II. of Spain. Over the egress: *Van Dyck*, Prince of Orange; *Van Dyck*, Portrait of a father and son. On the entrance-wall: *B. Strozzi*, Flute-player; *Van Dyck*, Marchesa Paola Brignole-Sale; *Van Dyck*, Bearing of [the Cross]; **Jac. Bassano*, Portrait of father and son; **Paris Bordone*, Portrait. On an easel (for the Pal. Bianco): **Gerard David* (wrongly attributed to Memling), Madonna. — VI. STANZA D'ESTATE: *Guercino*, Suicide of Cato; *L. Carracci*, Annunciation; *Luca Giordano*, Clorinda liberating Olintho and Sophronia (from Tasso); *Guercino*, Christ driving out the money-changers; *B. Strozzi*, St. Paul; *Lambranco*, Bearing of the Cross; *Caravaggio*, Raising of Lazarus; *Guido Reni*, St. Sebastian (early copy). — VII. STANZA D'AUTUNNO: *Bonifazio II.*, Adoration of the Magi; *Bassano*, Adoration of the Child; adjoining, *Guido Reni*, Half-figures of Christ and the Madonna; **Guercino*, Madonna enthroned, with saints; *Venetian School* (attributed to *Bellini*), Portrait of Franc. Philetus; *G. Reni*, St. Mark. For the Pal. Bianco: *Sassoferrato*, Madonna; *Guido Reni*, Four Sibyls. — VIII. STANZA DELL' INVERNO: To the left of the entrance: **Style of P. Veronese*, Judith and Holofernes; *Murillo* (?), Holy Family; *Rubens* (?), Portrait of an old man; *Varotari (Padovanino)*, Magdalene. On the entrance-wall: **Paris Bordone*, Holy Family with SS. Jerome and Catharine (much injured); *Carlo Maratta*, Repose during the flight to Egypt. On the exit wall: *Procaccini*, Holy Family; *P. Bordone* (?), Half-length of a young man; *School of Leonardo da Vinci*, John the Baptist (original in the Louvre). — In the corridor: **Palma Vecchio*, Madonna with John the Baptist and Mary Magdalene (for the Pal. Bianco). — IX. STANZA DELLA VITA DELL' UOMO: *Van Dyck*, Portrait; *P. Veronese* (?), Venetian lady; *Teniers*, Peasants carousing, two pictures; **Van Dyck*, Marchesa Geronima Brignole-Sale with her daughter (retouched throughout).

No. 13, opposite Pal. Rosso, and named 'white' by way of contrast, is the **Palazzo Bianco** (Pl. E, 4), erected in 1565-69, also for a long period the property of the *Brignole-Sale* family, but now bequeathed to the city by the Duchess of Galliera (p. 67), and destined for a museum.

Crossing the small piazza in front of these palaces, we enter the VIA CAIROLI (Pl. D, 4). At the end of this street, No. 13, on the left, is the **Palazzo Balbi* (by Greg. Petondi, 18th cent.), through which a fine view is obtained of the lower-lying Via Lomellina. — On the height, obliquely opposite, is the *Pal. Centurioni*, with marble portal, containing several pictures. We then cross the Piazza de' Forni to the Piazza dell' Annunziata (Pl. D, 3), with the

former Capuchin church of ***S. Annunziata**, erected by *Giac. della Porta* in 1587. The portal is borne by marble columns; brick façade otherwise unfinished. It is a well-proportioned basilica with a dome; the vaulting rests on twelve fluted and inlaid columns of marble. This is the most sumptuous church in Genoa.

In the nave are frescoes by the *Carlioni*. In the left transept the altar-piece is a wooden group of the Communion of St. Pasquale, by *Maragliano* (1723). The sacristy contains a Descent from the Cross, by *Maragliano* (1726); the colouring modern.

In the handsome **VIA BALBI** (Pl. D, C, 3, 2), on the right, No. 1, is the ***Palazzo Marcello Durazzo**, formerly *della Scala*, built by *Gal. Alessi*, with a handsome façade, fine vestibule, and a superb staircase (left) added by *Andrea Tagliafico* at the end of the 18th century. On the first floor is the ***Galleria Durazzo-Pallavicini**, shown daily (usually Rooms I-VII only), 11-4; 1/2-1 fr.

The *Antisala* contains busts of the Durazzo-Pallavicini family. — II. Room. Left: **Guercino*, Mucius Scaevola before Porsenna; *Van Dyck*, Portrait of a man; **Rubens*, Silenus with Bacchantes; **Lucas van Leyden* (or rather School of Memling), Descent from the Cross; *An. Carracci*, Magdalene; *Van Dyck* (?), James I. of Great Britain with his family; *Dürer* (more probably of Italian origin), Madonna, the Child, and John the Baptist. — III. Room. *Procaccini*, The Woman taken in adultery; *Strozzi*, Portrait of a bishop; *Guercino*, The tribute-money; *Titian*, Magdalene (school-piece; original in Florence); *Zanchi*, Jephtha's daughter. — IV. Room. *L. Carracci*, Scourging of Christ; *School of Andrea del Sarto*, Madonna and Child, a round picture; *Guido Reni*, Carità Romana; **Paolo Veronese*, Marriage of St. Catharine; *Guido Reni*, St. Jerome, **Vestal virgin*; *Rubens*, Portrait, a round picture; *Guido Reni*, Cleopatra; *Tinto retto*, Portrait of Marchese Agostino Durazzo. Admirable porcelain vases in the centre of the room. — V. **PRINCIPAL ROOM**. Paintings relating to the myth of Achilles by unimportant Genoese masters. Beautiful Chinese porcelain. — VI. Room. *Domenichino*, Risen Christ appearing to his mother; **Van Dyck*, Boy in white satin; above it, *Van Dyck*, Young Tobias; *Domenichino*, Venus mourning the death of Adonis; *Van Dyck*, Three children with a dog; *Rubens*, Philip IV. of Spain, full length; *Ribera*, Heracitus (weeping philosopher); **Ribera*, Democritus (laughing philosopher); *Van Dyck*, Lady with two children; *Titian*, Ceres with Bacchus, nymph, and Cupid (after the original in the Galleria Borghese). — VII. Room. Unimportant. — VIII. Room. *Fr. Pourbus*, Garden of Flora; *Flemish School of 15th cent.*, Madonna and Child with St. Francis and the donors; *J. Brueghel*, Landscape with peasants; **Dutch Master of 15th cent.*, Pietà. — IX. Room. *German School* (attributed to Lombard Sch.), Crucifixion, with saints; *A. del Sarto*, Adoration of the Magi (after the fresco at Florence); *Rubens*, Ambrogio Spinola. — The Library contains 7000 vols., including many specimens of early printing.

On the left side, No. 4, is the ***Palazzo Balbi-Senarega** (Pl. D, 3), begun early in the 17th cent. by *Bart. Bianco*, and enlarged by *Pier Ant. Corradi*. It still belongs to the family who built it, and after whom the street is named. The superb court, with its Doric colonnades, affords a glimpse of the orangery. The *Picture Gallery* on the first floor deserves a visit (admission 9-4, during the absence of the family).

I. Room, adorned like the others with ceiling-paintings by Genoese artists. *Van Dyck*, Francesco Maria Balbi on horseback; *Bern. Strozzi*, Joseph interpreting the dream. — II. Room. **Rubens*, Infant Christ and St. John. **Titian*, Madonna with SS. Catharine, Dominic, and donors:

'charming picture (about 1520), thrown out of focus by abrasion, washing, and repainting; but still pleasing on account of the grace of the attitudes and the beauty of the landscape' (*Crowe & Cavalcaselle*). *Gaud. Ferrari*, Holy Family; *A. Carracci*, St. Catharine; *Michael Angelo* (?), Gethsemane; *Van Dyck*, Madonna with the pomegranate (della Melagrana). — III. Room. Three 'Portraits of the Balbi family by *Van Dyck* (in the equestrian piece the head of Philip IV. is said to have been substituted by *Velazquez* for that of the Balbi, who had been banished). — IV. Room. *Caravaggio*, Conversion of St. Paul, trivial in conception, but masterly in execution; portraits by *Tintoretto*, *Allori*, *Van Dyck*, and *Carracci*; then, *Guido Reni*, St. Jerome; *Lower Rhenish School*, Holy Family and Adoration of the Magi. — V. Room. Four children, sketches by *Perino del Vaga*; small pictures by *Andrea Schiavone*. — VI. GALLERY. *P. del Vaga*, Holy Family; *Rubens*, Portrait; *Van Dyck*, Holy Family; **Titian*, Portrait; *Flemish Master*, Crucifixion; *Filippino Lippi* (?), Communion of St. Jerome.

On the right side of the street, No. 5, is the ***Palazzo dell' Università** (Pl. D, 3), begun as a Jesuit college by *Bart. Bianco* in 1623, and erected into a university in 1812. The court and staircase are probably the finest at Genoa. The latter is adorned with a statue of Boccanegra, first Doge of Genoa (14th cent.). The building contains a library, a natural history museum, a small botanical garden, and in the hall six bronze statues, and 'putti' and reliefs by *Giovanni da Bologna*.

On the left, No. 6, *Pal. Durazzo*, with colonnaded court. Right, *S. Carlo*, with sculptures by *Algarði* (1650).

Left, No. 10, **Palazzo Reale** (Pl. C, 3), erected in the 17th cent. by the Lombard architects *Franc. Cantone* and *Giov. Ang. Falcone* for the Durazzo family, and extended at the beginning of the 18th by *Carlo Fontana* of Rome. It was purchased by the royal family in 1815, and restored in 1842. Fine view from the terrace. The palace contains handsome staircases and balconies, and is sumptuously furnished (shown daily, when the royal family is absent). The pictures and antiquities are of no great value.

Ante-Chamber: Battle-pieces by *Burrasca*. Room on the right: *Van Dyck*, Portrait of Marchesa Durazzo; good portrait of the Lombard School, attributed to *Leon. da Vinci*; *Perino del Vaga*, Holy Family. To the right a handsome gallery with rococo-painting and a few ancient and modern statues: on the right, Apollo and Apollino, on the left, Mercury; at the end, Rape of Proserpine by *Schiaffino*. On the left, Crucifixion by *Van Dyck*; Adulteress, *Moretto*; St. Agnes, *Stuerbout*; Sibyl, *Guercino*. In the throne-room two large pictures by *Luca Giordano*.

In the vicinity is the *Piazza Acquaverde*, near the station, with the monument of Columbus (see p. 62).

The **PIAZZA DEL PRINCIPE** (Pl. B, 2), to the W. of the station, commands a good view of part of the old fortifications. No. 4 in the piazza is the long ***Palazzo Doria** (Pl. A, 2), presented in 1522 to *Andrea Doria*, 'padre della patria' (d. 1560, at the age of 92). It was remodelled in 1529 from designs by *Giov. Ang. Montorsoli*, and adorned with frescoes by *Perino del Vaga*, a pupil of Raphael.

The long Latin inscription on the side next the street records that *Andrea d'Oria*, admiral of the Papal, Imperial, French, and native fleets, in order to close his eventful career in honourable repose, caused the

palace to be rebuilt for himself and his successors. His praises were thus sung by Ariosto: 'questo è quel Doria, che fa dai pirati sicuro il vostro mar per tutti i lati'. — The finest of the **FRESCOES** by *Perino del Vaga* (restored in 1845), which often recall the paintings of Raphael, are the scenes from Roman history on the ceiling, vaulting, and lunettes of the great entrance-hall (with reliefs by *Montorsoli*); a corridor with portraits of the Doria family; a saloon with a large ceiling-painting, Jupiter overthrowing the Titans; and a room with the love-adventures of Jupiter. The Sala di *Rarità Romane* also contains a portrait of the aged prince with his favourite cat, and a superb chimney-piece. The elder branch of the Doria family, to whom the palace belongs, generally resides at Rome.

The garden, extending towards the harbour, contains a large arcaded Loggia. The gardens on the hill opposite, with a statue of Hercules ('*Il Gigante*') in a niche, also belong to the estate.

Farther on, in the direction of the Molo Nuovo, stretch the large new quays (comp. p. 60). On the hill above the *Magazzini Generali* and the railway lies the *Palazzo dello Scoglietto*, property of Sign. Vitale Rosazza, the charming gardens of which also command a fine view (gardener 1 fr.).

On the rocky headland from which the *Molo Nuovo* stretches into the sea rises the large **Lighthouse** (*Lanterna*; 380 ft.), with its dazzling reflectors showing a light visible for 20 miles. Visitors may go by tramway from Piazza Caricamento to the tunnel (p. 59). The tower (353 marble steps) may be ascended and the apparatus inspected (fee 1 fr.); but the high ground at its foot commands as good a view. Best light in the evening.

On the coast, farther W., lies the suburb of *S. Pier d'Arena*, or *Sampierdarena* (cab 2, with two horses 2½ fr.), with 22,000 inhab. and numerous palaces and gardens, including the *Pal. Spinola* and *Pal. Scassi* (formerly *Imperiali*), the latter with a pleasant garden, both probably by Gal. Alessi. The church of *S. Maria della Cella* contains frescoes of the Genoese school. Large sugar refinery. — Railway-station, see p. 73; tramway, see p. 59.

The ***Via di Circonvallazione a Monte**, a magnificent route laid out in 1876 on the hills at the back of the town, offers a beautiful walk or drive (p. 60). It begins on the E. at the *Piazza Manin* (Pl. I, 4; 330 ft. above the sea), skirts the hillside in long windings, under various names (*Corso Solferino*, *Corso Magenta*, *Corso Paganini*), and leads to the *Albergo dei Poveri* (Pl. D, E, 1; 320 ft.), a poor-house founded in the 17th cent., and last extended in 1835, accommodating 1300 persons. A little higher up, ½ hr. from the *Castelletto* (Pl. E, 3; omn. p. 59), is the *Trattoria dei Cacciatori*, with garden and fine view. This point may also be reached by a shadeless but interesting route skirting the fortifications from the *Porta S. Bartolommeo* (Pl. 13), near which is the frequented trattoria of Benedetto Ferrari. — From the Albergo dei Poveri the road descends to the *Piazza dell' Annunziata* (Pl. D, 3; p. 68).

Another fine street is the **VIA DI CIRCONVALLAZIONE AL MARE**, leading from Piazza Cavour (Pl. D, 6) along the shore (*Mura delle Grazie, della Cava, della Strega*), trending to the left near the *Ospedale S. Andrea*, and debouching in the *Mura S. Chiara* (see below).

A favourite promenade, especially when the band plays (p. 59),

is the little park of **Acquasola** (Pl. G, 5, 6; 135 ft.), on an eminence at the N.E. end of the town (approached by the *Via Roma*), laid out on part of the old ramparts of the town in 1837. Fine views to the E. and S., and seawards. — To the N. of Acquasola is the ***Villetta di Negro** (Pl. F, 4), the property of the city, and open to the public, with a fine and well-kept garden, a small museum of Natural History (open on Sundays), and an incipient Zoological Garden. Winding promenades ascend hence to a bastion about 160 ft. above Acquasola, which affords a noble survey of city, harbour, and environs. — From Acquasola we may proceed S. by *Mura S. Stefano*, *Mura S. Chiara* (to the left, below, is the *Manicomio*, or lunatic asylum), and *Via Gal. Alessi* to *S. Maria in Carignano* (p. 65), or go on to the *Via di Circonvallazione al Mare* (see above).

The ***Campo Santo** (*Cimitero di Staglieno*, open from 10 a.m.; cab there and back 5, with two horses 7 fr.; omnibus, p. 59; comp. Map), laid out in 1867 on the slope of the valley of the *Bisagno*, 1½ M. from the town, is reached from the *Piazza Deferrari* (p. 65) by the *Via Giulia*, *Via S. Vincenzo*, and *Porta Romana* (Pl. H, 6, 7). It contains several fine Monuments, e.g. that of Marchese Taliacarne, in the lower row on the right, above No. 359. The arrangement of the cemetery is interesting, as also the rotunda in the upper row, the internal gallery of which is borne by monolithic columns of black marble. At the upper end of the cemetery, on our right, when our backs are turned to the river, is the tomb of Giuseppe Mazzini (d. 1872). — On one side we observe a conduit and aqueduct belonging to the water-works of the city.

Excursions. To the W. to *Pegli* (**Villa Pallavicini*), by railway, see p. 73, or in 1¼ hr. by carriage (there and back 10, with two horses 15 fr.); tramway every 10 min., comp. p. 59. — To the E. the **Nervi Road* leads first to *S. Francesco d'Alvaro* (omn. p. 59), near which are the **Villa Cambiaso* (1557) and the *Villa Paradiso*. Then follow *Sturlia*, *Quarto*, and *Quinto*, stations of the ordinary trains from the E. Station to Pisa (comp. pp. 53, 81; several sea-bathing resorts on the way). Fine view of Nervi and the *Rivieras*. Nervi (p. 82) is reached in 2½ hrs. (omn. p. 59). — To *S. Margherita* (by rail), and thence to *Portofino*, see p. 82.

14. From Genoa to Ventimiglia.

94½ M. RAILWAY in 4¼-5¼ hrs. (fares 17 fr. 10, 11 fr. 95, 17 fr. 70 c. express 23 fr. 15, 16 fr. 30 c.).

The *Riviera* (p. 57), the narrow sea-border of Liguria, divided by Genoa into an eastern (*Riviera di Levante*; p. 81) and a larger western half (*Riviera di Ponente*), which belongs to France from Ventimiglia westwards, is one of the most picturesque regions of Italy. It affords a delightful variety of landscapes, bold and lofty promontories alternating with wooded hills, and richly cultivated plains near the coast. At places the road passes precipitous and frowning cliffs, washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests, and luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes meet the view, and even palms are occasionally seen. Many of the towns are charmingly situated in fertile spots or on picturesque hills; others, commanded by ancient strongholds, are perched like nests among the rocks. Little churches and chapels peering from the sombre foliage of cypresses, and gigantic grey pinnacles of rock frowning upon the smiling plains, frequently enhance the charms of the scenery, while the vast expanse of the Mediterranean, with its ever-varying hues, forms one of the chief attractions. At one



time the sea is bathed in a flood of sunshine, at another its beautiful blue colour arrests the eye; or while the shore immediately below the spectator is lashed with wild breakers, the snowy crests of the waves are gradually softened to view in the purple distance. On some parts of the route, especially between *Savona* and *Loano* (p. 74), and between *San Remo* and *Nice*, many travellers will prefer to quit the railway with its tiresome succession of tunnels in order to enjoy a drive on the picturesque road.

During the present century the Riviera has suffered from *Earthquakes* in 1818, 1831, 1854, and 1887. On the last occasion repeated shocks were felt between Feb. 23rd and the middle of March in the district between Nice and Savona. The increasing intervals between the outbreaks, the last being 33 years (1854-1887), render a speedy recurrence of the disturbances very unlikely.

The railway skirts the coast, and runs parallel with the high-road as far as Savona. The numerous promontories are penetrated by tunnels. $2\frac{1}{2}$ M. *Sampierdarena*, see pp. 71, 54; 3 M. *Cornigliano* (Grand Hôtel Villa Rachel), with numerous villas, adapted for a prolonged visit in April and May (Engl. Ch. Serv.).

$4\frac{1}{2}$ M. *Sestri Ponente* (Grand Hôtel de Sestri, closed in 1891), with 11,000 inhab., also has a number of villas (V. Rossi, with fine garden), a church adorned with frescoes, manufactories, and wharves (tramway, see p. 59). The *Grotta* of Sestri has been known for two centuries (Inn, good cuisine).

6 M. *Pegli*. — Hotels. *HÔTEL DE LA MÉDITERRANÉE, in the Palazzo Lomellini, with fine garden, R. $2\frac{1}{2}$ -5, L. $\frac{3}{4}$, A. 1, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, sea-bath $\frac{1}{2}$, pens. 10-12 fr.; HÔTEL GARGINI; these two on the coast; HÔTEL D'ANGLETERRE, opposite the station, pension 6-7 fr. — *Physicians*, see under Genoa, p. 60.

Pegli, a sea-bathing place, with 7700 inhab., much visited from Genoa, is a pleasant resting-place for travellers on their way to the favourite wintering-places on the Riviera. Numerous cool and beautiful walks in the wooded valleys and on the hill-slopes lend a peculiar charm to the place. Among the villas are the Villa Rostan, with grounds in the English style, Villa Elena (10 c. for opening the door), Villa Doria, and the **Villa Pallavicini*, a favourite object for an excursion from Genoa (comp. p. 72; adm. 10-3; fee 1 fr., for a party 2 fr.). Visitors should insist upon proceeding to the highest point for the sake of the view.

The villa is on our left as we leave the station. The visit takes 2 hours. The grounds extending along the slopes of the coast display a profusion of luxuriant vegetation and afford delightful prospects of Genoa, the sea, coast, and mountains. On the highest point stands a castle in the mediæval style with a tower (*View). Around it are indications of a simulated siege: mausoleum of the fallen commandant, ruin-strewn burial-place of his heroes. Farther on is a stalactite grotto with a subterranean piece of water; under the bridge a striking glimpse of the lighthouse of Genoa and the sea. There are also summer-houses in the Pompeian, Turkish, and Chinese styles, an obelisk, fountains, etc. The gardens contain fine examples of the coffee, vanilla, cinnamon, pepper, and camphor plants, sugar-canes, palms, cedars, magnolias, and azaleas.

$7\frac{1}{2}$ M. *Prà*, a ship-building place; $8\frac{1}{2}$ M. *Voltri* (Alb. Svizzero), at the mouth of the *Ceruso*, near which is the *Villa Brignole*, with three female figures from the tomb of Empress Margaretha, by Giov. Pisano.

Numerous tunnels and bridges. 13 M. *Arenzano*, a retired and sheltered spot, with the fine park of Marchesa Pallavicini; beautiful retrospect towards Genoa. — 15 $\frac{1}{2}$ M. *Cogoleto*, the supposed birthplace of Columbus (p. 62), to whom a monument was erected here in 1888; the house bears several inscriptions (the one above of 1650, two lower ones of 1826).

20 M. *Varazze*, with 10,000 inhab., is a busy ship-building place. The coast on both sides of it is rocky. Numerous cuttings and tunnels. — 21 $\frac{1}{2}$ M. *Celle*; 24 M. *Albissola*, at the mouth of the *Sansobbia*, where pottery is largely manufactured.

26 $\frac{1}{2}$ M. **Savona** (*Rail. Restaurant; Alb. Svizzero; Roma*, well spoken of; *Italia*), a town with 27,000 inhab., is charmingly situated amidst lemon and orange gardens. Busy harbour, commanded by a fort. The *Cathedral* (of 1604) contains several good pictures. The handsome theatre, erected in 1853, is dedicated to the poet *Chiabrera* (1552-1637), a native of the place. *S. Maria di Castello* has a Madonna by Foppa (1490). The church of *Madonna degli Angeli* affords a fine view of the town. Savona was the birthplace of the great popes Sixtus IV. and Julius II. (della Rovere). A *Church Seamen's Institute* for British sailors was opened here in 1891 (Rev. J. T. Christie of Genoa; serv. on Sun. and Tues., concert on Wed.).

Santuario see p. 56. From Savona to *Turin*, see pp. 56-54; to *Alessandria*, see p. 54.

30 M. *Vado*. On this side of (32 M.) *Bergeggi* we obtain a *Retrospect of the Riviera as far as Genoa. Then a tunnel and galleries, through the arches of which are seen the sea and the islet of *Bergeggi*. The construction of the line was difficult here; the tunnels become longer. 34 M. *Spotorno*; 36 M. *Noli*, a little town embosomed in olive-groves, with the ruins of a castle.

42 M. *Finalmarina* (*Hôtel Garibaldi*, poor) is the seaport and principal part of *Finale*, which consists of three different villages; it contains a cathedral by Bernini, with double columns of white marble, a dome, and rich gilding. To the left lies *Finalborgo*, the oldest part, with a castle; and towards the E. is *Finalpia*. In the neighbourhood are interesting caverns, with prehistoric remains. Finalmarina and several of the following places suffered severely from the earthquake of February, 1887, the ruins caused by which are still traceable. — 43 M. *Borgio Verezzi* (*Grand Hôtel Beaurivage*, R. 2-3, L. $\frac{1}{2}$, A. $\frac{1}{2}$, B. $\frac{1}{2}$, déj. 3, D. 4, pens. 6-9 fr.), rising in favour as a winter-resort. — 44 $\frac{1}{2}$ M. *Pietraligure*; 47 M. *Loano*, with a ruined castle. To the right of the line are two suppressed monasteries, of which *Monte Carmelo*, the higher, erected by the Dorias in 1609, commands a fine view. The large twelve-sided church of the village was also erected by the Dorias. — 47 $\frac{1}{2}$ M. *Borghetto S. Spirito*. Beyond (49 M.) *Ceriale*, with its market-gardens, the mountains recede.

52 M. **Albenga** (*Albergo Reale, Vittoria*, both Italian), the *Albin-*

M A R E L I G T R E

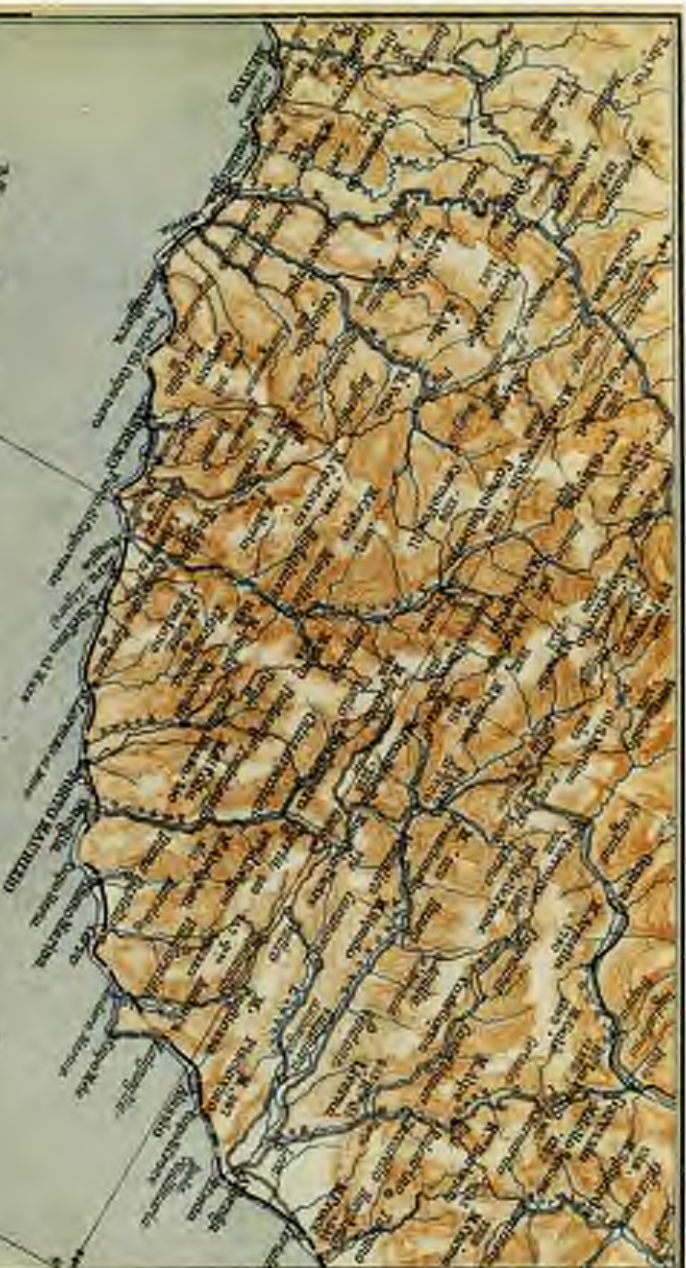
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gaunum of the Romans, an ancient town and episcopal see, 1 M. to the W. of the station. Between the station and the town are extensive remains of a Roman bridge (*Ponte Lungo*). Several châteaux of the old noblesse with lofty towers, and the cathedral with towers and elegant façade, are all of brick. — To the left lies the rocky island of *Gallinaria*, crowned with a tower.

The train quits the coast and traverses olive-groves, vineyards, and orchards. It crosses the *Centa* and skirts the promontory of *S. Croce*. Several tunnels.

57 M. **Alassio**. — *Hotels*. *GRAND HÔTEL ALASSIO, on the shore, R. 2½, L. ½, A. ¾, B. 1½, déj. 3, D. 4½, pens. 7-9 fr.; HÔTEL SUISSE, pens. 7-8 fr.; HÔT. DE LA MÉDITERRANÉE, with large orangery, also on the shore, pens. 6-7 fr.; HÔT. DE LONDRES, pens. 6 fr. — *English Church*.

Alassio, a seaport with 4800 inhab., is frequented in summer as a bathing-place, and in winter as a health-resort, especially by English visitors. The orange-gardens contain numerous palm-trees.

58 M. *Laigueglia*; beautiful retrospect of the wild *Capo S. Croce*. The train penetrates the *Capo delle Mele* by means of a long tunnel. 60½ M. *Andora Marina*; the village of Andora lies on the hill to the right. Several tunnels. 63½ M. *Cervo*, picturesquely situated on the slope. 64 M. *Diano Marina*, in a fertile plain, the central point of the great earthquake of February, 1887; to the right, inland, *Diano Castello*. — The train enters a more extensive plain, in which *Oneglia* and *Porto Maurizio* are situated.

68½ M. *Oneglia* (*Rail. Restaurant*; **Victoria*; *Alb. del Vapore*), with 7800 inhab. and a shallow harbour, carries on a busy trade in olive-oil. The prison near the station resembles a church.

The train crosses the broad stony bed of the *Impero*, which the road crosses to the left by a suspension-bridge. — 70 M. **Porto Maurizio** (*Hôtel de France*), with 7400 inhab. and a good harbour, most picturesquely situated on a promontory amidst dense olive-groves. Olive-oil is the staple commodity. The finest kinds are produced here and at *Oneglia*.

73 M. *S. Lorenzo*. The low, massive towers which rise at intervals along the coast to the right of the line, some of them converted into dwelling-houses, were erected for defence against the Saracens in the 9th and 10th centuries. — 77½ M. *S. Stefano-Rivaligure*. To the right on the hill is the fortified *S. Stefano*, beyond which we enter the broad *Val Taggia*. The train crosses the *Taggia*, beyond which is (79½ M.) the station of that name (the village lies 3 M. up the valley). Beyond a short tunnel a valley on the right affords a charming view of *Bussana*, romantically perched on a rock. The village opposite is *Poggio*, which first becomes visible. Then a tunnel under the *Capo Verde*.

84¼ M. **San Remo**. — *Hotels & Pensions*. On the W. Side of the Town: GR. HÔTEL DE L'EUROPE ET DE LA PAIX (Pl. a; C, 4), near the station, open situation, R., L., & A. 3-6, B. 1½, déj. 3, D. 4, pens. 7½-10½ fr.; HÔTEL MÉTROPOLE (Pl. C, 4), pens. from 7 fr.; GR. HÔT. DES ANGLAIS (Pl. b; B, 4), new; *GR. HÔT. DE LONDRES (Pl. c; A, 4), frequented by Eng-

lish; *BELLEVUE (Pl. d; B, 4), good cuisine; charges at the two last: R., L., & A. 3-7, B. $1\frac{1}{2}$, déj. 3, D. 5, pens. 10-15 fr.; *GR. HÔT. ROYAL, R. 3-8, L. $\frac{3}{4}$, A. 1, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. from 9 fr.; VILLA PARADIS (Pl. f; B, 4), pension, same charges; *WEST END HOTEL (Pl. e; B, 4), with lift and garden, R. $2\frac{1}{2}$ -8, L. 1, A. 1, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. 10-18 fr.; *VILLA QUISISANA (Pl. g; A, 4), with garden, R. 3-6 fr., L. 60 c., B. $1\frac{1}{2}$, déj. 3, D. 4, pens. 8-12 fr.; *PENSION TRAPP (Pl. h; A, 4), unpretending, pens. 10 fr.; PENS. BRISTOL (Pl. i; B, 4), R., L., & A. $2\frac{1}{2}$ -5, B. $1\frac{1}{4}$, déj. $2\frac{1}{2}$, D. 4, pens. 7-10 fr.; HÔT. DU PAVILLON (Pl. k; A, 4), moderate; HÔT. DES ANGLAIS (Pl. l; A, 4); PENS. DE LA REINE, plain, adjoining the Jardin Public; PENS. BELVEDERE (Pl. b, 3); PENS. BELLAVISTA (Pl. m; B, 3), English, Via Berigo; HÔT. DES ILES BRITANNIQUES (Pl. n; A, 4), close to the sea, R., L., & A. $4\frac{3}{4}$ -8 $\frac{1}{2}$, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. 11-15 fr.; *VILLA FLORA (Pl. o; B, 3), with garden and sea-view, pens. 8-13 fr.; HÔT. BERIGO (Pl. p; B, 4). — In the *Principal Part of the Lower Town*: *HÔTEL DU COMMERCE (Pl. q; C, 3), with café-restaurant and small garden, near the station, D. 4, L. $\frac{3}{4}$, A. $\frac{1}{2}$ fr.; MOLINARI (Pl. r; D, 3); NATIONAL, well spoken of, all with moderate prices; HÔTEL GRANDE BRETAGNE (Pl. s; D, 3; Italian style). — On the *E. Side of the Town*: *HÔTEL DE NICE (Pl. t; E, 2), in a sheltered situation, with large garden, R. $2\frac{1}{2}$ -5, L. $\frac{1}{2}$, A. $\frac{1}{2}$, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. 9-14 fr.; PENS. ZAHN, Corso Garibaldi 2 (Pl. E, 2); *VILLA BÖTTCHER (Pl. u; E, 2), Corso Garibaldi 14, R. $2\frac{1}{2}$ -4, L. $\frac{1}{2}$, B. $1\frac{1}{2}$, D. 3, pens. 8-9 fr., open in summer also; *PENS. VILLA LINDENHOF, near the sea, B. $1\frac{1}{2}$, déj. $2\frac{1}{2}$, D. 4, pens. 9-14 fr., well spoken of; *HÔTEL DE ROME (Pl. v; F, 2), small, R. $2\frac{1}{2}$ -4, L. $\frac{3}{4}$, A. $\frac{3}{4}$, B. $1\frac{1}{2}$, déj. $2\frac{1}{2}$, D. 4, pens. 8-10 fr., well spoken of; HÔTEL MÉDITERRANÉE (Pl. w; F, 2), R. 2-5, L. $\frac{1}{2}$, A. $\frac{3}{4}$, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. 9-14 fr., open throughout the year; *HÔTEL VICTORIA (Pl. x; F, 2), R. 3-6, L. $\frac{3}{4}$, A. 1, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. 9-14 fr.; the last two have large gardens; PENS. FAULSTICH, Via Roma (Pl. E, 2); HÔT. D'ITALIE (Pl. y; E, 2), modest; PENSION D'ANGLETERRE (Pl. z; E, 2).

Apartments. Suites of apartments, which are coming more and more into favour, are to be found in the Via Vittorio Emanuele, Corso dell'Imperatrice, Via Feraldi, Corso Garibaldi, Via Umberto, and Via Roma. Those in the interior of the town are less desirable, owing to the coldness of the streets. VILLAS abound; rent for the winter 1800, 12,000 fr., including furniture and other requisites (distinct bargain necessary). A lower rent than that advertised is generally taken. Situation important where invalids are concerned; a S. aspect is essential. Lists of apartments and villas at *Mr. Congreve's*, Via Vitt. Emanuele 16; the *Agence Ligurienne*; *Agence Mariani*, Via Roma; and the *Agence Universelle Gandolfo*, *Agence Benecke*, Via Vitt. Emanuele.

Cafés-Restaurants. *Commerce, see above; *Européen and Heeb, Via Vitt. Emanuele; Métropole and Roma, Via Roma; Cavour, Via Vitt. Em.; Cacciatore, near Ponte S. Martino. — Cafés. *Européen, Via Vitt. Em.; Colombo, Menotti, both in the Via Vitt. Em.; Mazzini, Piazza del Mercato; Corradi, Via Feraldi; Caffè di Francia and Caffè del Popolo, Via Palazzo.

Reading Room at the *Circolo Internazionale*, where balls and concerts are also given; subscription for the winter 50, per quarter 30, per month 12 fr.

Music in the Giardino Pubblico thrice weekly. — Operas at the THEATRE (Pl. D, 3) from 1st Jan. to Easter.

Carriages. Drive in the town 1 fr., with two horses $1\frac{1}{2}$ fr.; per hour 2 or 3 fr.; if luggage over 40 lbs., each box $\frac{1}{2}$ fr.; one-horse carr. to Mentone 30 fr. — Donkey per day 5, half-day 3 fr., and gratuity. — Boat per hour for 1 person 1 fr., for several 2 fr. and fee.

Post and Telegraph Office (Pl. D, 3), Via Roma, in the Casa Piccone.

Bankers. Asquasciati, Rubino, and Banca di Credito, all in the Via Vitt. Emanuele; Fratelli Marsaglia, Via Roma.

Shops. Gandolfo, bookseller, with lending library, Via Vitt. Emanuele. Among the specialties of the place are inlaid wood (*Anfossi*, Corso Garibaldi, and *Di Leva*, Via Vitt. Emanuele) and the perfumes manufactured by *Ajcardi*.

Physicians. English, *Drs. Freeman, Hassall, and Kay-Shuttleworth; German, Drs. Goltz, De Ponte, Secchi, Strähler, Rieth, Wätzold, Weil, and Frank;* Russian, *Drs. Kerlin and Tymovsky;* Italian, *Drs. Ajcardi, Ameglio, Ansaldo, Maccary, Onetti, and Panizzi.* — **Dentists:** *Terry, Villa Bracco 6; Voigt, Via Vitt. Emanuele.* — **Chemists.** *Squire, Via Vittorio Emanuele 17; Pharmacie Internationale (Calvi), at the corner of Via Vitt. Emanuele and Via Feraldi; Wiedemann, Via Vitt. Emanuele 10,* undertakes chemical and microscopical analyses; *Panizzi* (a good botanist), *Via Palazzo.* — **Baths** in the *Stabilimento Bagni, Via Privata.* Sea-baths at the *Stabilimento dei Bagni di Mare (Passeggiata Imperatore Federico).*

British Vice-Consul, *Mr. John Congreve, Via Vitt. Emanuele 16.* — **U.S. Consular Agent,** *Signor Alberto Ameglio, Via Umberto.*

English Churches. *St. John the Baptist's, Via Carli.* — *All Saints', Corso dell' Imperatrice;* chaplain, *Rev. the Marquis of Normanby.* — *Scottish and American Church (Presbyterian Service), Corso dell' Imperatrice 4.*

Climate. San Remo is sheltered by an unbroken semicircular hill rising from the *Capo Nero* by the *Piano Carparo* to its culminating points in the *Monte Caggio* (3575 ft.) and *Monte Bignone* (4260 ft.), and descending thence to the *Capo Verde*, its summit being nowhere more than 4 M. distant in a straight line. The N. winds are therefore entirely excluded from this favoured spot, especially as a double range of Alps rises behind the town a little farther back, while the force of the E. and W. winds is much broken. Violent E. winds, however, frequently occur at the end of February and the beginning of March, and the 'Mistral' is also an unwelcome visitor at this season. Heavy rains are not uncommon between the middle of October and the middle of November, but December and January are usually calm and sunny. — To consumptive and bronchial patients the E. bay is recommended on account of its sheltered situation and humid atmosphere, while sufferers from nervous and liver complaints will find the dry and stimulating air of the W. bay more beneficial. An aqueduct, completed in 1885, supplies San Remo with good drinking-water.

San Remo, although apparently a small place, contains 17,000 inhab., densely crowded in the older parts of the town, which consist of a curious labyrinth of narrow but clean lanes, flights of steps, archways, lofty and sombre houses, and mouldering walls. The arches which connect the houses high above the streets are intended to give them stability in case of earthquakes. Vines are frequently seen clambering up the houses and putting forth their tendrils and leaves on the topmost stories. The town, once fortified, stands on a hill between two short valleys, and the houses rising one above another receive light and air from the back only. *Castigliuoli*, a smaller quarter on the W. side, is similarly situated.

The E. part of the town terminates in a height approached by broad roads shaded by cypresses, which command charming views of the bay and mountains, and is crowned with the white dome-covered church of *Madonna della Costa* (Pl. C, 1, 2), in front of which there is a large hospital. On a more prominent point, in the grounds of *Villa Carbone* (Pl. C, D, 2), rises a low octagonal tower (fee 1½ fr.), which affords an excellent survey of the situation. Corsica is visible in the distance to the S.

Another walk may be taken to the W. pier of the small harbour, which is defended by the fort of *S. Tecla* (Pl. D, 3, 4), erected by the Genoese, now a prison. A survey from the upper platform of the Molo will convey an idea of the sheltered position of San Remo, which renders the climate as genial as that of Mentone and has

brought it into notice as a health-resort (p. 77). In the rich vegetation of the bay the olive predominates, while the hills above are chiefly clothed with pines. From amidst the olive-groves peep a number of country-houses and little churches, the highest being at *S. Romolo* (2580 ft.) at the foot of the Bignone, where summer visitors seek refuge from the heat. Majestic palms adorn the town.

WALKS numerous and beautiful. Some of the roads are new and excellent. Near the station are the *Giardino Pubblico* (Pl. C, 3), containing palms, eucalypti, etc., and the *Corso Mezzogiorno* (Pl. B, C, 4), planted with palms and pepper-trees, and terminating towards the W. in the *Giardino dell' Imperatrice* (Pl. A, B, 4), which was laid out under the auspices of the late Empress of Russia. Higher up is the *Via Berigo* (Pl. A, B, 3), which affords a delightful drive (tariff, see p. 76). A new road leads from the *Via Berigo* to *Madonna del Borgo* (Pl. B, 1), *Madonna della Costa* (see above; Pl. B, C, 1, 2), and the *Via Barraglio* (see below). Other roads are the sheltered *Via Baragallo* (Pl. D, 1, 2), the *Via Peirogallo* (Pl. E, F, 1), with the Emperor Frederick Hospital opened in 1890, the *Via di Francia* (Pl. D, E, 2), and the new *Corso di Levante* (Pl. E, F, 2). On a height to the N. of the last-named, towards the *Via Peirogallo*, and opposite the *Hôtel Méditerranée*, stands the *Villa Zirio*, where the suffering Crown Prince Frederick resided from 3rd Nov., 1887, to 10th March, 1888. All these roads are well-protected from wind.

EXCURSIONS. A beautiful point of view easily reached is the *Madonna della Guardia* on *Capo Verde* (best view in the morning), returning by *Poggio*. — To *S. Romolo* (2580 ft.), a donkey-ride of 3 hrs. About 2 hrs. higher rises *Monte Bignone* (4260 ft.; panorama of the sea to the S., and the Maritime Alps to the N.); on the way back the *Piano del Re*, a celebrated point of view, may also be visited. — Good roads lead to *Ceriana* and to *Taggia* (p. 75). — To *Coldirodi* (830 ft.) by Ospedaletti (see below) 2 hrs.; or direct, by a very ancient road, 1 hr. To the prettily situated *Verizzo*, with the churches of *S. Donato* and *S. Antonio*, by a new road through the charming valley of *S. Martino* in 2½ hrs. — To *S. Pietro*, 2 hrs.

The train passes through a tunnel under *Capo Nero*, while the road winds round the promontory high above the sea.

87½ M. **Ospedaletti** (*Hôtel de la Reine*, R. 4-8, L. ¾, A. 1, B. 1½, déj. 4, D. 5, pens. 8-16 fr.; *Hôt. Suisse*, R. 2½-4, L. ½, A. ½, B. 1½, déj. 3, D. 4, pens. 7-9 fr.; *Café-Restaur. de Rhodes*, with R. — Engl. Ch. Serv. in winter. Physician, *Dr. Enderlin*), in a sheltered and most favourable situation, with walks free from dust, has recently been converted into a winter-resort at great expense. This is the station for the loftily-situated (1 hr.) *Coldirodi*, the town-hall of which contains a picture-gallery. — A view is now soon obtained of the palm-groves of —

91 M. **Bordighera**. — **Hotels and Pensions** (most closed during the summer). On the road: *WESTEND HÔTEL & BEAURIVAGE*, R., L., & A. 2-4, B. 1½, déj. 3, D. 4, pens. 7-10 fr.; *HÔTEL D'ANGLETERRE*, R., L., & A. 3½-6, B. 1½, déj. 3, D. 4, pens. 8-12 fr.; *GR. HÔTEL DES BRITANNIQUES & VICTORIA*, a little back from the road, new. Higher up, on the *Strada Romana* (see below): *HÔTEL ANGST*, in a sheltered situation commanding a good view, R. 2-5, L. ¾, A. ¾, B. 1½, déj. 3½, D. 5, pens. 9-12 fr.; *HÔTEL BELVEDERE*, well situated, R., L., & A. 3-5, B. 1½, déj. 3½, D. 4, pens. 7-12 fr.; *HÔTEL DE LONDRES*; *HÔTEL WESTMINSTER*, R. 2-4, L. ½, A. ¾, B. 1½, déj. 3, D. 4, pens. 7 fr., R. extra; *HÔTEL WINDSOR*, well spoken of; *HÔTEL BELLA VISTA*, with fine view. Charges in the two last: R., L., & A. from 3, B. 1½, déj. 2½, D. 3½-4, pens. 7-10 fr. PENS. CANZI, pens. incl. wine 6 fr. — *Caffé-Rist. Ligùre*.

Physicians: *Dr. Goodchild* (English), *Dr. Christeller*, etc.

English Church: *All Saints'*, Via Bischoffsheim, services at 8, 10.30, and 3; chaplain, *Rev. Arthur T. Barnett*, M.A., Via Bischoffsheim.

Post Office, Via Vittorio Emanuele, open 8.30-12 and 3.30-7.30. — **Telegraph Office,** Via Vitt. Emanuele (9-12 and 2-7) and at the station.

Bankers and House Agents: *Fratelli Bolognini*, Via Vittorio Emanuele; *Agence des Etrangers*, adjoining the Hot. Windsor.

Climate. The old town of Bordighera is perhaps too exposed to be a good resort for invalids, but the new quarter which has lately sprung up is well sheltered by trees and hills and is recommended to invalids who require a climate rather more bracing than that of San Remo or Mentone.

The little town (2536 inhab.) consists of a new lower and an old upper quarter. The former, with the railway-station, hotels, and straight streets, extends along the shore; the latter stands on the higher ground of the promontory. From the main road in the lower quarter several cross-roads ascend to the *Strada Romana* (the ancient *Via Aurelia*), running parallel with it. A fine view is obtained from the terrace by the *Hôtel Bella Vista*, to the left at the entrance to the old town. A more extensive prospect is gained from the stone benches on the top of the promontory, a few paces to the S. of the highest houses: to the left the bay of Ospedaletti; to the right Ventimiglia, Mentone, Cap Martin, Monaco, the *Monts Estérel*, and the snow-flecked *Alpes Maritimes*. Bordighera is famous for its date-palms (*Phoenix dactylifera*), but the fruit seldom ripens sufficiently to be edible. Among the attractions are the *Museum* and *Reading Room* recently built by an English resident (containing a unique collection of the flora of the Riviera, about 4000 specimens, and a free library of nearly 3500 books, mostly English), the *Bordighera Lawn Tennis Club*, the Garden of *Hr. Winter*, to the E. of the town (his shop on the W. side contains an exhibition of plaited palm-branches), and the *Villa Garnier* (or *Palazzino des Palmiers*, property of the French architect Garnier), both with beautiful palms.

WALKS. To the *Torre dei Mostazzini*, a good view-point; to the *Val del Borghetto* and along the conduit to the Roman aqueduct; to the *Scheffel Palms* in *Hr. Winter's* garden.

EXCURSIONS to (6 M.) *Dolceacqua*, with the ancestral castle of the Dorias of Genoa, and via *Isolabuona* to (6 M.) *Pigna*; to (3 M.) *Vallebuona* via *Borghetto*; from Old Bordighera by foot and bridle paths through beautiful olive-groves to (3 1/4 hr.) *Sasso*; and to the celebrated gardens of *Mr. Thomas Hanbury* at *La Mortola*, 1 1/4 hr.'s drive (visitors admitted on Mon. and Frid.).

To the right of the line we pass the Protestant school of *Vallecrosia*. Crossing the *Nervia*, we obtain a glimpse of the Maritime Alps. The line crosses the road; on the left are scanty remains of a Roman theatre and the burial-ground of the recently discovered *Nervi*.

94 M. **Ventimiglia**, Fr. *Vintimille* (**Rail. Restaurant*; *Hôtel de l'Europe*, well spoken of; **Hôtel Suisse*, modest). The town, an Italian frontier-fortress, with 8400 inhab., lies picturesquely on a hill beyond the *Roja*, whose broad stony bed the line crosses farther on. In the *Municipio* a small collection of Roman antiquities from *Nervi* (see above). The church of *S. Michele* is interesting;

the columns of its vaulted crypt bear Roman inscriptions. Fine view of the Roja valley through the *Porta Romana*. Branch-line from Ventimiglia to *Cuneo* (p. 81) in course of construction.

From Ventimiglia to *Mentone*, *Monte Carlo*, and *Nice*, see *Baedeker's Southern France*.

15. From Nice to Cuneo (*Turin*) by the Col di Tenda.

82 M. POST OMNIBUS ('*Courrier de Coni*'; office at Nice in the Hôtel de l'Aigle d'Or, Place St. François, near the Boulevard du Vieux-Pont) to *Limone* in 14-15 hrs.; departure from Nice in the evening, from *Limone* in the morning. — RAILWAY from *Limone* to *Cuneo*, 20 M., in 1½ hr.

Nice, see *Baedeker's Southern France*. The road leads to the N., on the left bank of the Paillon, through the villages of *La Trinité-Vittorio* and *Drappo*, beyond which it crosses and quits the brook. 12 M. *Scarena*, Fr. *Escarène*. Sterile region, with rocks curiously stratified at places. The road ascends to the *Col di Braus* (4230 ft.). To the S., on a lofty rock to the right, is the castle of *Castillon*, or *Castiglione*. On the E. side of the pass lies —

25½ M. *Sospello*, Fr. *Sospel* (1175 ft.; *Hôtel Carengo*, mediocre; *Hôt. de la Poste*), in the valley of the *Bevera* (affluent of the Roja, see below), amidst dense olive-groves and surrounded by mountains. The road now ascends to the *Col di Brouis* (2870 ft.). From the top of the pass we take a parting look at the sea. Bleak mountains on every side. Then a steep descent to —

38 M. *Giandola* (1250 ft.; *Hôtel des Etrangers*; *Poste*), grandly situated at the base of lofty rocks. *Breglio*, a small town with the ruined castle of *Trivella*, lies far below on the right.

The road now ascends the narrow valley of the *Roja*, which falls into the sea near Ventimiglia (p. 79). *Saorgio*, rising in terraces on a lofty rock on the right, with the ruins of a castle in the Oriental style, destroyed by the French in 1792, commands the road. On the opposite side is a large monastery. The valley contracts, barely leaving room for river and road between the perpendicular rocks. Several hamlets lie at the points where the valley expands. 43 M. *Fontana*, 2½ M. beyond which the road crosses the Italian frontier. The country becomes bleaker. 48 M. *S. Dalmazzo* (Italian custom-house), where an old abbey fitted up as a hydropathic attracts summer-visitors from Nice.

50½ M. *Tenda* (2675 ft.; Alb. Nazionale; Italia), at the S. base of the Col di Tenda. Fragments of the castle of *Beatrice di Tenda* (comp. *Binasco*, p. 141) are situated on a rock here.

The old road, now disused, ascends a dreary valley by the side of the Roja and winds up the barren mountain in 69 zigzags, passing several refuges, to the *Col di Tenda*, or *di Cornio* (6263 ft.), where the Maritime Alps (W.) terminate and the Apennines (E.) begin. Immediately beyond the first refuge the NEW ROAD penetrates the Tenda by means of a tunnel, lighted by electricity, about 1½ M.

long, which first gradually ascends and then descends. From the central point both ends are visible.

62 M. **Limone** (3295 ft.; *Hôtel de la Poste*), at the N. base of the Col di Tenda, lies in the valley of the *Vermanagna*, enclosed by wooded heights, or flanked with precipitous limestone cliffs. To the left rises the superb pyramid of *Monte Viso* (12,670 ft.). Here we reach the railway now in course of construction between Cuneo and Ventimiglia (p. 79). 5½ M. *Vernante*; 9½ M. *Robilante*; 11 M. *Roccapione*; 12 M. *Borgo S. Dalmazzo*, also connected with Cuneo by a steam-tramway; 15 M. *Boves*.

20 M. **Cuneo**, or *Coni* (1500 ft.; *Barra di Ferro*, good cuisine; *Alb. di Superga*), a town with 28,810 inhab., at the confluence of the *Stura* and the *Gesso*. After the battle of Marengo the fortifications were converted into promenades. In the Piazza Vitt. Emanuele a monument to *Giuseppe Barbaroux*, by Dini, was erected in 1879. The *Franciscan Church* is in the Gothic style (12th cent.). Pleasant walk to the *Madonna degli Angeli*, at the confluence of the streams.

STEAM-TRAMWAY from Cuneo to *Dronero* on the W., and to *Busca* and *Saluzzo* (p. 55; 2¼ hrs.) on the N.

About 9 M. to the S.E. of Cuneo, in the VAL PESIO, is the *Certosa di Val Pesio*, founded in 1173, with romantic environs. It is now a *Hydropathic and pleasant health-resort, open from 1st June to the end of September (pens. from 8 fr.). — In the Val di Gesso, about 15 M. to the S.W. of Cuneo, are the *Baths of Valdieri*.

Railway from Cuneo to *Turin*, see p. 55.

16. From Genoa to Pisa. Riviera di Levante.

102½ M. RAILWAY in 3¾-7 hrs. (fares 18 fr. 65, 13 fr. 10, 8 fr. 40 c.; express 20 fr. 50, 14 fr. 35 c.). Finest views on the side of the train opposite to that on which passengers enter at Genoa. Travellers by the night-express of course miss all the scenery. Beyond Nervi, however, there is little to be seen owing to the numerous tunnels. Observe that it is dangerous to lean out of the carriage-window. If time permit the traveller should drive from *Recco* to *Chiavari* (with ascent of the *Montefino*, p. 82) or from *Sestri* to *Spezia*. Carriage and pair from Genoa to *Spezia* 120 fr., incl. fee.

Genoa, p. 58. The train backs out of the *Stazione Piazza Principe*, and then starts in the opposite (E.) direction, passing through a long tunnel under the higher parts of the town (4-5 min.).

2 M. *Stazione Piazza Brignole*. To the left we obtain a view of the fortress-crowned heights around Genoa (comp. p. 60).

The railway, parallel with the road at places, now follows the *RIVIERA DI LEVANTE, where the vegetation is less luxuriant than on the Riviera di Ponente (p. 72), but the scenery is almost more striking. The line is carried through numerous cuttings and eighty tunnels, some very long. The villages present a town-like appearance, with their narrow streets and lofty, substantial houses, closely built on the narrow sea-board or in short and confined valleys, and mostly painted externally as at Genoa.

The train crosses the insignificant *Bisagno*, and passes under *S. Francesco d'Albaro* by means of a tunnel. 4 M. *Sturla*. To the

right the Mediterranean; to the left the olive-clad slopes of the Apennines, sprinkled with country-houses. 5 M. *Quarto*. 6 M. *Quinto* (Alb. *Quinto*, with garden and sea-view), with numerous villas, dense lemon plantations, and several fine palm-trees.

7½ M. **Nervi**. — **Hotels**. *EDEN HOTEL (proprietor *T. Fanconi*, in summer at Bad St. Moritz in the Engadine), in a palatial style, on the hill above the town, R., L., & A. 3-5, B. 1½, déj. 3, D. 4½, pens. 8-12 fr. (closed in summer); *GR. HÔT.-PENS. ANGLAISE (in winter only), adjoining the park of Marchese Gropallo, R. 3-6, L. 1, A. 1, B. 1½, déj. 3, D. 5, pens. 9-15 fr.; HÔT.-PENS. VICTORIA, near the station and the sea, with shady garden, R., 2-5, L. 1½, A. ¾, B. 1¼, déj. 2½, D. 4, pens. 7-10 fr.; *HÔT. NERVI, R., L., & A. 3-6, B. 1¼, déj. 2½, D. 4, pens. 8-10 fr.; HÔT.-PENS. BELLEVUE, R. 2½-3½, L. 1½, B. 1¼, déj. 2½, D. 3½, pens. 6½-8 fr., well spoken of; ALB.-PENS. SVIZZERA, with restaurant, R., L., & A. 2½-3, B. 1, déj. 2¼, D. 3½, pens. 6½-7½ fr. — **Pensions**. *Mme. Lindenberg*, with garden and view, 7-8 fr.; *Pens. Bonera & Villa Gnecco*, with garden and view, R. 2½-3½, B. ¾, déj. 2½, D. 3½, pens. 7-9 fr.; *Frau Beischert*, 5-6 fr. — *Furnished Apartments* (800-1500 fr. for the season) and villas (2000-4000 fr.) are scarce. A doctor should be consulted as to situation.

Physicians. *Dr. Friedmann*, *Dr. Schetelig*, *Dr. Laudien*, all of whom receive boarders. — **Chemists**: one at the post-office; another opposite the Palazzo Gropallo. — **Telegraph Office** opposite the post-office. — *English Church Service* at the Eden Hotel.

Nervi, a small town with 5700 inhab., surrounded with groves of olives, oranges, and lemons, is much frequented in winter. Warmer and calmer than Pegli, it is recommended to patients who wish to be much in the open air without taking active exercise. *Nervi*, *Quinto*, and *Sturla* are frequented by Italians in summer for the sea-bathing, but the beach is rocky. Among the villas the finest are *Villa Gropallo* (beautiful park, not always open; entrance by No. 55 in the main street; fee), *V. Serra*, *V. Croce* (to the W., with superb grounds), and the pagoda-like *V. Ponzzone*, all noteworthy for their luxuriant vegetation. The picturesque rocky coast is skirted by a well-sheltered path, free from dust. Another charming walk is by the road to the church of *S. Ilario*, halfway up the *Monte Giugo*, which commands an admirable view of the Riviera di Levante as far as Portofino, the Riviera di Ponente, and the Maritime Alps.

9 M. *Bogliasco*; 9½ M. *Pieve di Sori*; 10½ M. *Sori*, beautifully situated; noble survey of sea and valley from the viaduct which passes high above the town and rivulet. — 21 M. *Recco*.

FROM RECCO TO RUTA 2½ M.; omnibus and carriages (4 fr.) at the station. From *Ruta* (Italia, pens. from 6 fr.) we may ascend to the (½ hr.; guide not necessary) top of the *Promontory of Portofino* and thence in ¾ hr. to the top of the *Montefino* (2010 ft.; no inn, provisions should be taken), which affords a magnificent survey of the Gulf of Genoa and as far as Spezia (Corsica is sometimes visible to the S.). Interesting descent to (1 hr.) *S. Fruttuoso* (p. 83) or to (1½ hr.) *Portofino* (p. 83). From *Ruta* to *S. Margherita* 1½ hr.

14½ M. *Camogli*, on the coast, to the right, whence another ascent to the *Montefino* (3 hrs.) begins. Beyond the long *Tunnel of Ruta*, penetrating *Capo S. Margherita*, the train reaches the fertile plain of Rapallo, with its numerous villas.

17½ M. *S. Margherita* (*Hôtel Bellevue*, with garden, R. 3,



D. $4\frac{1}{2}$, B. $1\frac{1}{2}$ fr.), on the coast, is a winter-resort of the English and Germans. On a commanding promontory, $\frac{1}{2}$ M. off, is Marchese Spinola's *Villa Pagana*, with a beautiful garden.

Attractive EXCURSION hence (best on foot along the coast, 1 hr., and back by boat, 4 fr.) to **Portofino**, a small seaport ensconced behind the *Montefino*, with two old castles, now the property of Mr. Brown, the English consul at Genoa, and his brother; the one situated at the extremity of the promontory ($\frac{1}{2}$ hr. from Portofino) commands a splendid prospect. Halfway is the suppressed monastery of *Cervara*, where, after the battle of Pavia, Francis I. of France, when detained here by contrary winds on his way to Madrid as the prisoner of Charles V., was once confined. In a sequestered bay to the W. of Portofino, one of the finest points on the entire coast, stands the church of ***S. Fruttuoso**, containing tombs of the Doria family of the 13th and 14th centuries. — Other pleasant excursions to *Ruta* ($1\frac{1}{2}$ hr.; p. 82); to the *Madonna di Montallegro* (3 hrs.; see below); to Portofino via *Nosarega* (2-3 hrs.); to *Chiappa* by boat ($2\frac{1}{2}$ hrs.), and thence on foot to *S. Rocco* ($\frac{1}{2}$ hr.) and Camogli ($\frac{1}{2}$ hr.; see above).

$18\frac{1}{2}$ M. Rapallo. — **Hotels.** GR. HÔT. DE L'EUROPE, R. from 2, L. $\frac{1}{2}$, A. $\frac{1}{2}$, B. $1\frac{1}{4}$, déj. $2\frac{1}{2}$, D. 4, pens. from 7 fr.; ALB. & PENS. RAPALLO & DELLA POSTA, R., L., & A. 3, B. $1\frac{1}{2}$, déj. $2\frac{1}{2}$, D. $3\frac{1}{2}$, pens. 7-10 fr., opposite the Europe, with sea view; PENS. VILLA GERMANIA, 6-8 fr.; the last two well spoken of. — *Engl. Church Service* at the Hôt. de l'Europe.

Rapallo, a small seaport with 11,200 inhab., who make lace and do a brisk trade in olive-oil, is also a winter-resort. To the N.E. is the pilgrimage-church of **Madonna di Montallegro* (2015 ft.; Inn, R. 2-3, pens. 5-6 fr.), reached by one of several routes in $2\frac{1}{2}$ hrs. (guide unnecessary), which commands a superb view to the N. and S. A path at the back of the hospice ascends to the top of the hill, where the view is still more extensive. — $21\frac{1}{2}$ M. **Zoagli**.

$24\frac{1}{2}$ M. **Chiavari** (*Fenice*; *Trattoria & Alb. del Negrino*), a town with 12,100 inhab., at the mouth of the *Entella*, where the mountains recede in a wide semicircle, manufactures lace, light chairs (sedie di Chiavari), and silk, and builds ships. New town-hall.

The train now traverses a fertile district. $25\frac{1}{2}$ M. **Lavagna**, a ship-building place, ancestral seat of the Counts Fieschi, and birth-place of *Simibaldo de' Fieschi*, professor of law at Bologna, afterwards Pope Innocent IV. (1243-54). — $28\frac{1}{2}$ M. **Cavi**. Then a long tunnel.

$28\frac{1}{2}$ M. **Sestri Levante** (*Hôt. de l'Europe*, pens. 7 fr.; *Hôt. d'Angleterre*, new, pens. 6-7 fr.; *Italia*, unpretending), picturesquely situated on a bay and shut in by a promontory.

The HIGH ROAD FROM SESTRI TO SPEZIA, far superior to the railway in point of scenery (carriage and pair about 45 fr.), turns inland and winds up the scantily wooded mountains, affording fine retrospects of the peninsula and the valley, with the village of *Casarza*. Farther on, the village of *Bracco* is seen on the left; then to the right a view of the sea is disclosed. The village on the coast is *Moneglia* (see below). Then a gradual ascent through a bleak district to the *Osteria Baracca* (2235 ft.), whence we descend into a pleasant valley in which lies the village of *Carrodano*. After a slight ascent we next descend by *Pogliasca* to *Borghetto* (*Café, with rooms) and the valley of the impetuous *Vara*, an affluent of the *Magra*, which falls into the sea near Sarzana. The road skirts the broad, gravelly bed of the river and then enters a wooded tract to the right. Beyond *Baracca* the sea is not visible until the last height before Spezia is attained, whence we enjoy a magnificent prospect of the bay and the precipitous mountains of Carrara or *Alpi Apuane*, as the whole range is called.

Beyond Sestri the mountains recede, and the train also leaves the coast for a time. Many tunnels. Several fine views of the sea and the coast to the right. 34½ M. *Moneglia*, close to the sea; 37½ M. *Deiva*, at the entrance to a side-valley; 39 M. *Framura*; 41 M. *Bonassola*; 43 M. *L'èvento* (Alb. Nazionale, Hôt. Levanto, pens. in both about 6 fr.), a small town of 5000 inhab., with old fortifications, a small Giardino Pubblico, and good sea-baths. Again a succession of tunnels. 46 M. *Monterosso*; 48 M. *Vernazza*; 50 M. *Corniglia*; 51 M. *Manarola*; 51½ M. *Riomaggiore*. Before reaching Spezia four more tunnels, the last very long (7 min.).

56½ M. **Spezia.** — **Hotels.** *GR. HOTEL & CROCE DI MALTA, facing the sea, R. 3-10. B. 1½, D. incl. wine 5, A. 1, L. ¾, omn. 1, pens. 7-12 fr. — *ITALIA, with restaurant; ALB. ROMA, R. 2-2½, L. ½, A. ½, B. 1, déj. 2, D. 3½, pens. 6-7 fr., tolerable; LOCANDA GRAN BRETAGNA, R., L., & A. 2½, B. ¾, déj. 2, D. 3, pens. 7 fr., these three mainly commercial. — POSTA, Corso Cavour.

Cafés. *Café del Corso*, near the Giardino Pubblico.

Baths. Warm baths at the Hotel Croce di Malta. — *Sea-baths* in summer on the beach to the N., 30-40 c.

Post Office, Corso Cavour (8-8). — **Telegraph Office**, Via da Passano. — **Chemists.** *Fossati*, Via del Prione; *International Pharmacy* (English and German prescriptions). Mr. C. S. *Bright* of Genoa (p. 60) attends twice monthly at the Hotel Croce di Malta.

Cabs. Per drive 80 c., at night 1 fr.; with two horses 1 and 1¼ fr. — Omnibus to or from the station 20 c., at night 30 c.

Boat with one rower, 1½ fr. the first hr., 1 fr. each additional hour.

English Church Service in the Hotel Croce di Malta. — **ENGLISH VICE-CONSUL:** M. C. *Gurney*, Esq.

Spezia, a town with 45,582 inhab., lies at the N.W. angle of the *Golfo della Spezia*, at the foot of beautiful hills fringed by picturesque villages and crowned with forts. The climate is very mild and sunny, and sanitary arrangements have been of late much improved, so that *Spezia* may be recommended as a winter-residence to delicate and consumptive persons. The harbour, one of the largest, safest, and most convenient in Europe, was anciently praised by Ennius as the *Lunai Portus*, and since 1861 has been the chief war-harbour of Italy. The *Royal Dockyard* on the S.W. side of the town, constructed by General Chiodo, whose statue rises at the entrance, is a large establishment, 150 acres in extent (adm. on application to the traveller's ambassador at Rome). The marine artillery magazines in the bay of *S. Vito* cover an area of 100 acres, but are not open to the public. *Spezia* is also a trading and manufacturing place of some importance. The walks and drives are very pleasant.

Delightful Excursion to **Porto Venere** (unpretending *Inn*, immediately to the left of the entrance), on the W. side of the bay (small steamer, not too clean, twice daily in 1½ hr., 30 c.; there and back 50 c.; carr. and pair in 1½ hr., 10 fr.), on the site of the ancient *Portus Veneris*. Charming prospect from the ruined church of *S. Pietro*, rising high above the sea, and supposed to occupy the site of the temple of Venus. At 'Byron's Grotto' the poet is said to have written much of his *Corsair*. Opposite lies the fortified island of *Palmaria*. — Beautiful excursions may also be taken on the E. side of the bay, to *S. Terenzo*, where Shelley passed his last days, and *Lerici*, to which a steamer plies thrice daily (60 c.), starting from the Molo of the harbour. The ascent of the fortified **Monte di**

Castellana (1670 ft.) is forbidden without a permesso, obtained at the *Presidio Militare* in Spezia. We proceed by boat (1 fr.) or by the *Porte Venere* steamer to *Le Grazie*, whence an easy road ascends to the (2 hrs.) top. Fine view of the sea and the Rivas from the top and during the ascent.

From Spezia to *Parma* railway in course of construction (comp. p. 270).

Four tunnels. 62½ M. *Arcola*, with a conspicuous campanile.

The train passes through a long tunnel, and crosses the broad *Magra*, the ancient boundary between Italy and Liguria.

65½ M. **Sarzana**, with 10,300 inhab., Rom. *Sergiana*, or *Luna Nova*, from its having succeeded the ancient *Luna*, with the picturesque fortification of *Sarzanello*, constructed by Castruccio Castracani (p. 329), was taken by the Florentines in 1467 under Lorenzo Magnifico, from whom it was wrested by Charles VIII. of France. It subsequently belonged to Genoa, and then to Sardinia. Sarzana was the birthplace of Pope Nicholas V. (Tommaso Parentucelli, 1447-55). The handsome *Cathedral* of white marble, in the Italian Gothic style, begun in 1355, contains an ancient painted crucifix from Luni.

The environs are fertile. Among the mountains to the left the quarries of white marble are visible. Near (70 M.) *Luni* are the ruins of *Luna*. This ancient Etruscan town fell to decay under the Roman emperors; in the middle ages it was destroyed by the Arabs (1016); and its episcopal see was transferred to Sarzana in 1465. The ruins of an amphitheatre and a circus are still traceable. From *Luna* the district derives its name of *La Lunigiana*.

72 M. *Avenza*, a small town on the brook of that name, above which rises an old castle of Castruccio Castracani, of 1322, with bold round towers and pinnacles, was once the frontier-town of the Duchy of Massa. On the coast to the right is a small harbour for the shipment of the Carrara marble.

BRANCH RAILWAY in 16 min. (fares 60, 40, 30 c.) to (3 M.) —

Carrara (*Alb. della Posta & Nazionale*, well spoken of), a town with 11,900 inhab. (with suburbs 30,000), most of whom gain their livelihood by working the marble. Some of the studios of the numerous sculptors are interesting. So also the following churches: *S. Andrea*, in a half Germanic style of the 13th cent., with interesting façade and good sculptures; *Madonna delle Grazie*, with sumptuous decorations in marble. The *Accademia delle Belle Arti* contains works by sculptors of Carrara and several Roman antiquities found in the mines of Fantiscritti (see below), e.g. a bas-relief of Jupiter with Bacchus. The piazza in front of the Academy is embellished with a statue of *Pellegrino Rossi* of Carrara, the papal minister, assassinated at Rome in 1848, and by a monument to *Garibaldi*.

A visit to the far-famed quarries requires 3 hrs. at least (somewhat fatiguing). Guides demand 5 fr., but their services are not indispensable. Leaving the station, we turn to the right and follow the street in a straight direction, past the theatre, to the Piazza, which is adorned with a statue of the grand-duchess Maria Beatrice, over life-size, erected in 1861. We cross the bridge to the left at the end of the Piazza, and follow the road with deep ruts, ascending on the right bank of the *Carrione*. At (¼ M.) a group of houses a path diverges to the right to large quarries of inferior marble, but we continue to follow the road, passing numerous marble cutting and polishing works. Beyond the village of *Torano*, round which the road leads, the first quarries with their broad heaps of debris are situated on both sides of the valley. The detached blocks are carried away by means of a railway ('*Ferrovia marmifera*'), the construction of which is interesting. The finer description is called *marmo statuario*.

About 400 quarries with 6000 workmen are at present in operation. The working hours are from 5 a.m. to 2 or 3 p.m.; the forenoon is therefore the best time for a visit. A horn is blown as a signal when the rock is about to be blasted. The quarries of *Monte Crestola* and *M. Sagro* yield the best and largest blocks. Pretty quartz crystals are offered for sale. The quarries of *Fantiscritti*, 3 M. from Carrara, were worked by the ancient Romans.

76½ M. **Massa** (*Alb. Giappone*), formerly the capital of the Duchy of Massa-Carrara, which was united with Modena in 1829, with 20,000 inhab., is pleasantly situated amidst hills, and enjoys a mild climate. The marble-quarries rival those of Carrara.

Country fertile and well cultivated. The picturesque ruined castle of *Montignoso* occupies an abrupt height to the left. — 80½ M. *Serravezza*, a pleasant summer-resort, with marble-quarries.

83 M. **Pietrasanta** (*Unione; Europa*), a small town with ancient walls, beautifully situated, was besieged and taken by Lorenzo de' Medici in 1482. The church of *S. Martino (Il Duomo)*, begun in the 13th cent., with additions extending down to the 16th cent., contains a pulpit and sculptures by Stagio Stagi. Ancient font and bronzes by Donatello in the Battistero. Campanile of 1380. *S. Agostino*, an unfinished Gothic church of the 14th cent., contains a painting by Taddeo Zacchia, of 1519. In the Piazza is the pinnacled *Town Hall*. Near Pietrasanta are quicksilver-mines.

89½ M. **Viareggio**. — **Hotels.** *HÔT. DE RUSSIE, on the beach, with a dépendance, R. 2½, L. ¾, A. ¾, B. 1, déj. 2, D. 4, pens. 9 fr.; ALB. DI ROMA; HÔT. D'ITALIE, R. 3-5, L. 1½, A. ¾, B. ¾, déj. incl. wine 2½, D. incl. wine 4, pens. 5-7 fr.; CORONA D'ITALIA; COMMERCIO; all these are near the beach; HÔT. VIAREGGIO; etc. — *Apartments* moderate.

Viareggio, a small town on the coast, and a sea-bathing place (*Stabilimento Nettuno; Balena*), has lately come into favour as a winter-resort. The climate resembles that of Pisa. The celebrated pine-wood (*Pineta*), which forms a half-circle round the place from N.E. to S.W., shelters it from the wind. Walks in the somewhat neglected grounds of the Piazza Azeglio on the shore, or on the long Molo, with its lighthouse (view). The S. portion of the *Pineta*, which extends along the coast for 3½ M., belongs to the Duchess of Madrid, wife of Don Carlos, whose fine villa (garden open to the public), with sea-view, is about 3 M. from Viareggio. In the smaller and inferior part of the wood which belongs to the town are the ruins of a hippodrome. — Longer excursions to the beautifully situated *Camajore* (2 hrs.), and to the *Lake of Massaciuccoli*, near Torre di Lago (see below).

FROM VIAREGGIO TO LUCCA, 14 M., a branch-railway in ¾-1 hr. viâ (5 M.) *Massarosa* and (8½ M.) *Nozzano*. From Lucca (p. 329) to Florence viâ Pistoja, see pp. 335-342; to Bologna, see pp. 310, 309).

The line enters the marshy plain of the *Serchio*. 92½ M. *Torre del Lago*. At (97½ M.) *Migliarino* we cross the *Serchio*.

102½ M. **Pisa** (p. 317). To the left rise the cathedral, baptistery, and campanile. We then cross the Arno.

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The name of the Germanic tribe that invaded Italy in 568 is now applied to the country between the Alps and the Po, which is separated from Piedmont by the Ticino, and from Venetia by the Mincio. It is divided into the eight provinces of *Como, Milano, Pavia, Sondrio, Bergamo, Cremona, Brescia, and Mantova*, covering an area of about 9000 sq. M., and containing 3,713,331 inhabitants. The name was once applied to a much larger tract. Lombardy has not inaptly been likened to an artichoke, the leaves of which were eaten off in succession by the lords of Piedmont; thus in 1427 they appropriated Vercelli, in 1531 Asti, in 1703 Val Sesia, in 1706 Alessandria, in 1736 Tortona, and Novara, and in 1743 Domo d'Ossola. The heart of the country, if we continue to use the simile, would then be the DISTRICT OF MILAN, or the tract lying between the Ticino, Po, and Adda. The three zones of cultivation are the same as in Piedmont, *viz.* the region of pastures among the mountains, that

of the vine, fruit-trees, and the silk-culture on the lower undulating country and the slopes adjoining the lakes, and that of wheat, maize, and meadows in the plains, the yield of these last being, however, far more abundant than in Piedmont. The summers are hot and dry, rain being rare beyond the lower Alps, and falling more frequently when the wind is from the E. than from the W., as the moisture of the latter is absorbed by the Maritime Alps and the Apennines. The land, however, is more thoroughly irrigated than that of any other district in Europe, and the servitude of *aquæ ductus*, or right to conduct water across the property of others, has been very prevalent here for centuries. A failure of the crops indeed is hardly possible, except when the summer is unusually cold. Meadows yield as many as twelve crops in the year, their growth being unretarded by the winter. The so-called Parmesan cheese is one of the well-known products of Lombardy. In the middle ages the importance of Milan was due to its woollen industries, but sheep-breeding has in modern times been largely superseded by the silk-culture, an industry which has so materially increased the wealth of the country, that it used to be said during the Austrian régime, that the army and the officers lived on mulberry leaves, as their produce alone sufficed to pay the land taxes. Under these circumstances the population is unusually dense, being about 380 persons to the sq. mile, exclusive of the capital.

The central situation, and the wealth of the country, have ever rendered it an apple of discord to the different European nations. In the earliest period known to us, it was occupied by the *Etruscans*, an Italian race, which about the 6th cent. B.C. was subjugated or expelled by *Celts* from the W. These immigrants founded *Mediolanum* (Milan), and traces of their language still survive in the modern dialect of the country. It was but slowly that the Italians subdued or assimilated these foreigners, and it was not till B.C. 220 that the *Romans* extended their supremacy to the banks of the Po. In the following century they constituted *Gallia Cisalpina* a province, on which Cæsar conferred the rights of citizenship in B.C. 46. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief buttress of the power of Rome. Since the 4th cent. Milan has surpassed Rome in extent, and, in many respects, in importance also. It became an imperial residence, and the church founded here by St. Ambrosius (who became bishop in 374), long maintained its independence of the popes. The *Lombards* made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by *Charlemagne* in 774. The Lombard dialect also contains a good many words derived from the German (thus, *bron*, *gast*, *grà*, *pid*, *smessor*, *storà*, and *stosà*, from the German *Brunnen*, *Gast*, *Greis*, *Pflug*, *Messer*, *stören*, and *stossen*). The crown of Lombardy was worn successively by the *Franconian* and by the *German Kings*, the latter of whom, particularly the *Othos*, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope converted the whole of Italy into a Guelph and Ghibelline camp, Milan formed the headquarters of the former, and Cremona those of the latter party, and the power of the *Hohenstaufen* proved to be no match for the Lombard walls. The internal dissensions between the nobles and the townspeople, however, led to the creation of several new principalities. In 1287 *Matteo degli Visconti* of Milan (whose family was so called from their former office of 'viccomites', or archiepiscopal judges) was nominated 'Capitano del Popolo', and in 1294 appointed governor of Lombardy by the German King. Although banished for a time by the Guelph family Della Torre, both he and his sons and their posterity contrived to assert their right to the Signoria. The greatest of this family was *Giovanni Galeazzo*, who wrested the reins of government from his uncle in 1385, and extended his duchy to Pisa and Bologna, and even as far as Perugia and Spoleto. Just, however, as he was preparing at Florence to be crowned king of Italy, he died of the plague in 1402, in the 55th year of his age. On the extinction of the *Visconti* family in 1447, the condottiere *Francesco Sforza* ascended the throne, and under his descendants was developed to the utmost that despotism which Leo de-



scribes as 'a state in which the noblest institutions prosper when the prince is a good man; in which the greatest horrors are possible when the prince cannot govern himself; a state which has everywhere thriven in Mohammedan countries, but rarely in the middle ages in other Christian countries besides this'. In 1494 when *Lodovico il Moro* induced Charles VIII. of France to undertake a campaign against Naples, he inaugurated a new period in the history of Italy. Since that time Italy has at once been the battlefield and the prey of the great powers of Europe. Lodovico himself, after having revolted against France and been defeated at Novara in 1500, terminated his career in a French dungeon. In 1525 the battle of Pavia constituted *Charles V.* arbiter of the fortunes of Italy. In 1535, after the death of the last Sforza, he invested his son, Philip II. of Spain, with the duchy of Milan. In 1713 the Spanish supremacy was followed by the *Austrian* in consequence of the War of Succession. On four occasions (1733, 1745, 1796, and 1800) the French took possession of Milan, and the Napoleonic period at length swept away the last relics of its mediæval institutions. Although *Napoleon* annexed the whole of Piedmont, Genoa, Parma, Tuscany, and Rome (about 36,000 sq. M. of Italian territory) to France, the erection of a kingdom of Italy contributed materially to arouse a national spirit of patriotism. This kingdom embraced Lombardy, Venice, S. Tyrol, Istria, the greater part of the Emilia, and the Marches (about 32,000 sq. M.). Milan was the capital, and Napoleon was king, but was represented by his stepson *Eugène Beauharnais*. The *Austrian Supremacy*, which was restored in 1815, proved irreconcilable with the national aspirations of the people. By the Peace of Zurich (10th Nov. 1859), Lombardy, with the exception of the district of Mantua, was ceded to Napoleon III., and by him to Sardinia.

17. Milan, Ital. *Milano*.

Arrival. The *Centrat Station* (Pl. F, G, 1; Restaurant), a handsome and well-arranged structure, is decorated with frescoes by Pagliano, Induno, and Casnedi, and with sculptures by Vela, Strazza, Magni, and Tabacchi. Omnibuses from most of the hotels are in waiting (fare 1-1½ fr.). Fiacre from the station to any part of the town 1¼ fr. (also at night), each article of luggage 25 c. Tramway into the town 10 c. Portage to the town for luggage under 100 lbs. 50 c., according to tariff. — *Station for Erba, Laveno, etc., near the Piazza d'Armi* (Pl. C, 4; no hotel omnibuses).

Hotels (all those of the first class have lifts). **GRAND HÔT. DE LA VILLE* (Pl. a; F, 5), Corso Vittorio Emanuele, R. 4-12, L. 1, A. 1, B. 1½, déj. 4½, D. 5, pens. 15 fr.; **CAVOUR* (Pl. b; F, 3), in the Piazza Cavour; **GRAND HÔTEL MILAN* (Pl. c; F, 3, 4), Via Alessandro Manzoni 29, R. 4-5, L. 1, A. 1, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1 fr., electric light 1, heating 1 fr.; **CONTINENTAL* (Pl. e; E, 4), Via Alessandro Manzoni, with electric lighting, R., L., & A. 4-8, B. 1½, déj. 3, D. 5, pens. from 10, omn. 1 fr. — The following are somewhat less expensive: **GRAN BRETAGNA & REICHMANN* (Pl. d; D, E, 6), Via Torino 45, R., L., & A. 4-6, B. 1½, déj. 2½, D. 4, pens. 9, omn. 1 fr.; **METROPOLE*, in the Piazza del Duomo, with lift, R. 2½-4, A. ¾, L. ¾, B. 1½, déj. 3, D. 4½, pens. 8½-12 fr.; **REBECCHINO* (Pl. p; E, 5), Via S. Margherita, with trattoria (see p. 90), R. 3-5, L. ¾, A. ¾, B. 1½, déj. 3, D. 5, pens. 12, omn. 1¼ fr. — **EUROPA* (Pl. f; F, 5), Corso Vitt. Emanuele 9, R. from 2½, L. ¾, A. ¾, B. 1½, déj. 3, D. 4, omn. 1, pens. 8-12 fr.; **MANIN* (Pl. k; F, 2), Via Manin, near the Giardini Pubblici, R. from 2½, L. ¾, A. ¾, déj. 2½, D. 4, pens. from 9½, omn. 1 fr.; **ROMA* (Pl. g; F, 5), Corso Vitt. Emanuele 7 (with restaurant, no table d'hôte), R. 2½, A. ¾, B. 1½, déj. 3, D. 4½, pens. 9-11, omn. 1 fr.; **NAZIONALE*, Piazza della Scala 4, R., L., & A., 2½-3½, B. 1½, déj. 2½, D. 4, pens. 10, omn. ½ fr., well spoken of. — **Pozzo* (Pl. l; E, 6), Via Torino, R., L., & A. 2½-3½, B. 1½, déj. 2½, D. 4, pens. 9, omn. 1 fr.; **FRANCIA* (Pl. m; F, 5), R. 2-2½ fr., L. 60, A. 60 c., déj. 3, D. incl. wine 4½, pens. 8-10, omn. ¾ fr.; **CENTRAL ST. MARC* (Pl. h; E, 6), Via del Pesce, R., L., & A. from 2½, B. 1¼, déj. 3,

D. 4, pens. from 8, omn. $\frac{3}{4}$ fr.; **BELLA VENEZIA* (Pl. i; E, F, 5), Piazza S. Fedele, R. 3, omn. 1, A. $\frac{3}{4}$, L. $\frac{3}{4}$ fr.; **ANCORA* (Pl. n; F, 5), Via Agnello and Corso Vitt. Emanuele; **ANGIOLI*, Via S. Protaso, R., L., & A. 2 $\frac{1}{2}$, B. 1, déj. 3, D. 4, omn. $\frac{3}{4}$ fr.; **LION ET TROIS SUISSES* (Pl. o; G, 4, 5), Corso Vittorio Emanuele, at the corner of the Via Durini, R. 1 $\frac{1}{2}$ -2 fr., L. 60, A. 60 c., B. 1 $\frac{1}{4}$, déj. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, pens. 7, omn. $\frac{3}{4}$ fr.; S. MICHELE, Via Pattari, near the cathedral, R. from 1 $\frac{1}{2}$ fr. — Italian hotels, with trattorie: *HÔTEL-PENSION SUISSE*, Via Visconti, R., L., & A. 2-3, B. 1 $\frac{1}{4}$, déj. 2 $\frac{1}{2}$, D. with wine 4, pens. 7 fr.; *FALCONE*, Via del Falcone, well spoken of; *PASSARELLA*, Via Passarella, R., L., & A. 2 $\frac{1}{2}$, B. 1, déj. 2, D. 3 $\frac{1}{2}$, pens. 7 $\frac{1}{2}$, omn. $\frac{3}{4}$ fr.; *BRSCIONE & BELLEVUE*, Piazza Fontana (Pl. F, 5), R., L., & A. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, déj. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, pens. 8, omn. $\frac{1}{2}$ fr.; *PENS. VIVIANI*, Via Silvio Pellico 8 (Pl. E, 5), pens. 6-7 fr., A. 25, L. 30 c., all near the Piazza del Duomo; *AGNELLO*, Corso Vitt. Emanuele 2; *HÔTEL DU NORD*, *ALBERGO COMO* (with a pleasant garden), *ALBERGO S. GOTTARDO*, all these near the central station. — *Pension Lévê*, 1 Via Gabrio Casati, off Via Dante.

Restaurants (Ristoranti, Trattorie). **Biffi*, *Gnocchi*, in the Galleria Vitt. Emanuele (see below); *Cova* (see below); *Guffanti* (formerly *della Borsa*), Via S. Giuseppe 2, near the Scala, with a garden; **Rebecchino* (p. 89), Via S. Margherita, near the Piazza del Duomo, founded in 1699, with good Italian cooking. The above-mentioned second-class hotels are also restaurants. *Fiaschetta Toscana*, behind the E. branch of the Galleria Vitt. Emanuele; good Tuscan wine.

Cafés (comp. p. xviii). **Cova*, with a garden, Via S. Giuseppe, near the Scala, concerts in the evening (10 c. added to the charge on each refreshment); **Biffi* (concerts in the evening), **Gnocchi*, and *Campari*, all in the Galleria Vitt. Emanuele; *Caffè Antille*, Via Alessandro Manzoni, opposite the Hôtel de Milan; *Martini*, *Caffè-Rist. dell' Accademia*, Piazza della Scala; *Carini*, Piazza del Duomo, D. with wine 2 $\frac{1}{2}$ -4 fr.; several cafés in the *Giardini Pubblici* (p. 109); *delle Colonne*, Corso Venezia 1. Beer in glasses may be procured at most of the cafés (tazza, 30 c.; tazza grande, 50 c.). — *Panelone* is a favourite kind of cake, chiefly used during the continuance of the Carnival.

Beer. *Birreria Nazionale*, a large establishment in the Via Carlo Alberto, on the W. side of the Piazza del Duomo (Vienna beer); *Birreria Svizzera*, Via Cappellari, near the Hôtel Métropole, much frequented; **Trenk*, Galleria de' Cristoforis (p. 109), cold meat, etc., in the evening (wine-room belonging to the same proprietor in the Corso Vitt. Emanuele, adjoining the Gall. de' Cristoforis); *Borghetti*, Via Principe Umberto 29; *Culmbacher Bierhalle*, Via Mercanti 5; *Naef*, Via Silvio Pellico 6; *Birreria della Scala*, Piazza della Scala; *Al Cambio*, Via Al. Manzoni, Munich beer.

Baths. Corso Vittorio Emanuele 17, clean and not expensive; Via Annunziata 11; *Bagni Dufour*, Via S. Vittore; Via Pasquirolo 11, etc. — Swimming-Baths: **Bagno di Diana* (Pl. H, 2), outside the Porta Venezia (1 fr., including free conveyance from the Sala d'Aspetto in the Piazza del Duomo); *Bagno Nazionale* (Pl. D, 8), outside the Porta Ticinese.

Cabs ('*Broughams*'; a tariff in each vehicle). Per drive by day or night 1 fr.; from the station to the town 1 $\frac{1}{4}$ fr.; half-hour 1 fr., per hour 1 $\frac{1}{2}$ fr.; each article of luggage 25 c.

Omnibuses in various directions from the Piazza del Duomo (fare 10 c.).

Tramways from the Piazza del Duomo to most of the city-gates, and to the station (fare 10 c.); also round the town. — Milan is also the centre of a network of **STREAM TRAMWAYS**, extending over almost the whole of Lombardy. The following are the principal lines diverging from Milan: 1. To *Monza* (p. 112; 1 hr.), starting from the church of S. Babila, Corso Venezia (Pl. G, 4); inside 80 c., outside 60 c. (From Monza to *Bergamo* viâ Trezzo, see p. 113). — 2. *Tramway Interprovinciale*, station in the Strada di Circonvallazione, outside the Porta Venezia (Pl. G, 1); lines to *Monza* and *Barzanò*, to *Vimercate*, and to *Vaprio* (with branch from *Villafranca* to *Treviglio*, p. 148, and thence to *Bergamo*, p. 148); to *Lodi* (p. 259); and to *Caravaggio* (p. 145). — 3. To *Magenta* (p. 50) and *Castano*, starting outside the Porta Magenta (Pl. A, 4, 5). — 4. To *Seregno* (p. 113), and thence on the

one side to *Carate* (p. 119), on the other to *Giussano*, starting from the Porta Volta (Pl. D, 1); continuation to Bellagio projected (comp. p. 116). — 5. To *Melegnano* (p. 259) and *Lodi* (p. 259), starting outside the Porta Romana (Pl. H, 8). — 6. To *Pavia*, see p. 140. — 7. To *Saronno* and *Como*, see p. 111. — 8. To *Saronno* and *Tradate* (p. 128) and to *Gallarate* (p. 130), starting from the Foro Bonaparte, at the corner of the Via Cusani (Pl. D, 4).

Post Office (Pl. E, 6), Via Rastrelli 20, near the cathedral, at the back of the Palazzo Reale, open from 8 a.m. to 9 p.m. — **Telegraph Office** (Pl. E, 5), near the *Borsa*, Piazza dei Mercanti 19, ground-floor.

Theatres. *The Teatro della Scala* (Pl. E, 4), the largest in Italy after the S. Carlo theatre at Naples, was built in 1778, and holds 3600 spectators. The opera and ballet are excellent, but performances take place during the Carnival only; the interior is worthy of inspection ($\frac{1}{2}$ fr.). *Teatro Manzoni* (Pl. E, 5), near the Piazza S. Fedele, elegantly fitted up, performances sometimes in French. *Teatro Dal Verme* (Pl. D, 4), operas and ballets, sometimes used as a circus; *Teatro Filodrammatico* (Pl. E, 4), Via S. Dalmazio, operas; *Teatro Fossati*, Corso Porta Garibaldi, melodrama and popular pieces; *Teatro Milanese*, Corso Vittorio Emanuele, plays in the local dialect. — *Eden Theatre of Varieties*, Via Sempione (Pl. D, 4).

Bankers. *Mack, Wiegel, & Keutzer*, Via Brera 19 (Pl. E, 4); *Mylius & Co.*, Via Clerici 4 (Pl. E, 4); *Ulrich & Co.*, Via Bigli 21 (Pl. F, 4); *Weill, Schott Figli, & Co.*, Via S. Andrea 6 (Pl. F, G, 4). — **Money-Changers:** *Minoletti*, Piazza Mercanti (Pl. E, 5), *Strada*, Via Manzoni, etc.

Booksellers. *F. Sacchi & Figli*, Via S. Margherita; *Dumolard*, Corso Vitt. Emanuele 21; *Gius. Galli*, Galleria Vitt. Emanuele 17 & 80; *Schützenau & Rocchi*, Corso Vitt. Emanuele 34, in the Hôtel de la Ville; *Hoepfli*, Corso Vitt. Emanuele 37. — **Newspapers.** *Perseveranza* (10 c.); *Corriere della Sera*; *Lombardia*; *Secolo*; etc.

Shops. The best are in the Corso and the Galleria Vittorio Emanuele. The *Alle Città d'Italia*, Piazza del Duomo, is an establishment in the style of the large Magasins at Paris. The *Silk Industry* of Milan, in which upwards of 200 considerable firms are engaged, is very important. The following are noted retail-dealers: *Vernazzi*, Corso Vitt. Emanuele, adjoining the Hôtel de la Ville; *Osnago*, Via S. Radegonda, to the N. of the Cathedral. — **Marbles:** *Bianchi*, Galleria Vitt. Emanuele. — **Antiquities:** *Vedova Arrigoni*, Via Senato; *Erei*, Via Monte Napoleone. — **Optician:** *Duroni*, Gall. Vitt. Emanuele 9. — **Fancy Goods:** *Guglianetti*, Corso Vitt. Emanuele, at the corner of the Via S. Paolo.

Cigars. The *Spaccio Normale*, or government shop, is at Corso Venezia 1, where genuine havanas are also sold (Pl. F, 4, 5).

Physicians. *Dr. John Hill*, Via Principe Umberto 17; *Dr. Francis Cozzi*, Via Monforte 6; *Dr. Lindner*, Via Senato 8a; *Dr. Fornoni*, Corso Vitt. Emanuele 26. Private Hospital: *Casa di Salute Parapini*, Via La Marmora, near the Porta Romana. — **Chemists:** *Valcamonica & Introzzi*, Corso Vitt. Eman. 4; *Zambelletti*, Piazza S. Carlo, Corso Vitt. Emanuele (Pl. F, 4, 5); *Talini*, Via Alessandro Manzoni, opposite the Hôt. de Milan.

Cook's Tourist Office, Piazza del Duomo 45. — **Goods Agents.** *Frattelli Gondrand*, Via Tre Alberghi 3 (Pl. E, 5), with railway ticket-office.

Permanent Art Exhibition, in the *Palazzo della Società per le Belle Arti*, Via Principe Umberto 32.

Italian Alpine Club, Milan section, Via Silvio Pellico 6, first floor (3.30-5 and 8-10.30 p.m.).

English Consul, *J. Whitmore, Esq.*, Via Principe Umberto 17. **American Consul**, *Geo. W. Pepper, Esq.*, Via Monte Napoleone 7.

English Church Service, Via Andegari 8, at 11 and 5; chaplain, *Rev. Edward Rook*, Via Montebello 16. — **Waldensian Church**, S. Giovanni in Conca.

Principal Attractions. 1st day, in the morning: *Cathedral, *ascend to the roof; Galleria Vittorio Emanuele; Piazza de' Mercanti; Brera (picture-gallery); in the afternoon: S. Maria delle Grazie and Leonardo da Vinci's Last Supper; S. Ambrogio, the oldest of the churches; in the evening: walk in the Corso Vitt. Emanuele and Piazza del Duomo, or in summer in the Giardini Pubblici. — 2nd day, in the morning: S. Lorenzo; S. Satiro; Ambrosiana (pictures); Museo Poldi Pezzoli; in the afternoon;

New Cemetery. — Excursion to the Certosa di Pavia (R. 25); to Monza (p. 112; steam-tramway).

Milan (390 ft.), Ital. *Milano*, surnamed '*la grande*', the *Mediolanum* of the Romans, which was rebuilt after its total destruction in 1162 by the Emp. Frederick Barbarossa, is the capital of Lombardy, the seat of an archbishop, the headquarters of an army-corps, the chief financial centre of Italy, and one of the wealthiest manufacturing and commercial towns in the country, silk and woollen goods, gloves, carriages, machinery, and art-furniture being the staple commodities. It also exports a considerable amount of cheese, butter, eggs, poultry, and other country produce. The town is situated on the small river *Olona*, which, however, is navigable and is connected by means of the *Naviglio Grande* (p. 50) with the *Ticino* and *Lago Maggiore*, by the *Naviglio di Pavia* with the *Ticino* and the *Po*, and by the *Naviglio della Martesana* with the *Adda*, the *Lake of Como*, and the *Po*. It is 7 M. in circumference, and contains, including the suburbs, 414,500 inhab., ranking next to Naples and Rome in point of population. There are numerous German and Swiss residents.

The favourable situation of Milan in the centre of Lombardy, near the beginning of several of the great Alpine passes, has always secured for it a high degree of prosperity. Under the *Romans* it was one of the largest cities in Italy (p. 88), but owing to its repeated destruction hardly a trace of that period has been left. In the 11th cent. it contained 300,000 inhabitants. Its heroic struggles against the German emperors are well known. With the exception of S. Ambrogio and a few other churches, the city was totally destroyed in 1162 by the emperor *Frederick Barbarossa*, but in 1167 it was rebuilt by the allied cities of Brescia, Bergamo, Mantua, and Verona. It was afterwards ruled by the *Visconti* (1312-1447), then by the *Sforza* family (1447-1535). Under the supremacy of the latter it attained the zenith of its reputation as a patron of art, having been the residence of *Bramante* from 1476 to 1500, and of *Leonardo da Vinci* from 1494 to 1516. The most eminent of Leonardo's pupils who flourished here were *Bernardino Luini*, *Cesare da Sesto*, *Giov. Ant. Boltraffio*, *Marco da Oggionno*, *Andrea Salaino*, and *Gaudenzio Ferrari*. — Milan with the rest of Lombardy afterwards fell into the hands of the *Spaniards*, and in 1714 fell to *Austria*. In 1796 it became the capital of the '*Cisalpine Republic*', and then (down to 1815) that of the *Kingdom of Italy*. The bloody insurrection of 17th May, 1848, compelled the *Austrians* to evacuate the city, and the patriotic agitations which ensued were happily ended by the desired union with the new kingdom of Italy in 1859.

No town in Italy has undergone such marked improvement as Milan since the events of 1859. — In the province of ART it has raised itself to the highest rank in the kingdom. Sculpture is here carried on to such an extent as to have become almost a special industry. The Milanese SCULPTORS take great pride in their technical skill, and in effective imitations of nature. Among the best known sculptors are *Barzaghi*, *Argenti*, *Calvi*, and *Barcaglia*. — PAINTING is represented by *Hieron*, *Induno*, *Bianchi*, *Pagliano*, *Bovvier*, *Steffani*, *Didoni*, and others, but most of these artists seem to cultivate the modern Parisian style, and to be entirely oblivious of their glorious old national traditions.

The old part of the town, a portion of which consists of narrow and irregular streets, is enclosed by canals, beyond which suburbs (*borghi*), named after the different gates (*Porta Venezia*, *Garibaldi*, *Sempione*, etc.), have sprung up.

The focus of the commercial and public life of Milan is the ***Piazza del Duomo** (Pl. E, 5), which has recently been much extended, and is now enclosed by imposing edifices designed by *Menconi* (p. 95). It is a centre for omnibuses and tramways.

The celebrated ****Cathedral** (Pl. E, F, 5), dedicated '*Mariae Nascenti*', as the inscription on the façade announces, and as the gilded statue on the tower over the dome also indicates, is regarded by the Milanese as the eighth wonder of the world, and is, next to St. Peter's at Rome and the cathedral at Seville, the largest church in Europe. This huge structure covers an area of 14,000 sq. yds. (of which about 2400 sq. yds. are taken up by the walls and pillars), and holds about 40,000 people. The interior is 162 yds. in length, the transept 96 yds. in breadth, the façade 73 yds. in breadth; nave 157 ft. in height, 18 yds. in breadth. The dome is 220 ft. in height, the tower 360 ft. above the pavement. The roof, marble like the rest of the building, is adorned with 98 turrets, and the exterior with upwards of 2000 statues in marble. The stained-glass windows in the choir are the largest in the world. The structure, which was founded by the splendour-loving *Gian Galeazzo Visconti* in 1386, perhaps after the model of the Cologne cathedral, progressed but slowly owing to the dissensions and jealousies of the Italian and Northern architects, whereby it was impossible to attain uniformity in the execution. *Heinrich von Gmünd*, *Marco da Campione*, *Simone da Orsenigo*, and *Andrea Orcagna* are named among the architects of the cathedral, but without any positive proof. The general style of the building is Gothic, but there are many divergencies from the main plan. About the year 1500 *Francesco di Giorgio* of Siena and *Ant. Omodeo* appear to have been associated in the superintendence of the building, and after them the work was conducted by *Caradosso Bramantino*, *Solari*, and *Fusina*. The crypt and the baptistery, the style of which is quite out of harmony with the general design of the building, were added in the second half of the 15th cent. by *Pellegrini*, who also laid down the marble pavement and designed a Baroque façade. The church was consecrated by S. Carlo Borromeo on Oct. 20th, 1577. The dome was begun in 1759 by the architects *Croce* and *Merula*, and was finished in 1775. The façade remained uncompleted, until in 1805 Napoleon (whose marble statue, in antique costume, is among those on the roof) caused the works to be resumed, according to *Pellegrini's* plan, with modifications by *Amati*. The façade is about to be restored according to the plan of the young architect *Giuseppe Brentano* (d. 1889), whose design won the first prize in an open competition in 1888.

The church is cruciform in shape, with double aisles and a transept, the latter also flanked with aisles. The INTERIOR is supported by fifty-two pillars, each 12 ft. in diameter, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists of mosaic in marble of different colours.

INTERIOR. By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 136). The band of brass in the pavement close to the entrance indicates the line of the meridian. RIGHT AISLE: Sarcophagus of Archbishop Aribert (1018-1045), above which is a gilded crucifix of the 11th century. Monument of Otto Visconti (d. 1295) and Johannes Visconti (d. 1354), both archbishops of Milan. Gothic monument of Marco Carelli (d. 1394). Tomb of Canon Vimercati, by *Bambaja*. RIGHT TRANSEPT (W. wall): Monument of the brothers Giacomo and Gabriele de' Medici, erected by their brother Pope Pius IV. (1564), the three bronze statues by *Leone Leoni* (Aretino). Tickets for the roof (25 c., see below) are obtained near this monument; the staircase leading to the dome is in the corner of the side-wall. The altar of the Offering of Mary (E. wall of S. transept) is adorned with fine Reliefs by *Bambaja*, with a relief of the nativity of the Virgin by *Tantardini* at the foot. Adjacent is the Statue of St. Bartholomew by *Marco Agrate* (end of 16th cent.), anatomically remarkable, as the saint is represented flayed, with his skin on his shoulder, and bearing the modest inscription 'non me Praxiteles sed Marcus finxit Agrates'.

The door of the S. SACRISTY (to the right, in the choir) is remarkable for its richly sculptured Gothic decorations. The **Treasury* here (adm. 1 fr.) contains silver statues and candelabra of the 17th cent.; the enamelled Evangelium of Abp. Aribert; a diptych of the 6th cent.; book-covers adorned with Italian and Byzantine carving of the early middle ages; ivory vessel belonging to Bishop Godfrey; a golden Pax by *Caradosso*; and lastly a statue of Christ by *Cristofano Solari*.

In the ambulatory, a little farther on, is a sitting figure of Martin V. by *Jacopino da Tradate* (1421). Then the black marble Monument of Cardinal Marino Carracciolo (d. 1538), by whom Emp. Charles V. was crowned at Aix-la-Chapelle in 1520, by *Bambaja*. The fourth of the handsome new Gothic confessionals is for the German, French, and English languages. The stained glass in the three vast choir-windows, comprising 350 representations of scriptural subjects, were executed by *Alois and Giov. Bertini* of Guastalla during the present century; most of them are copies from old pictures. Before the N. SACRISTY is reached, the Statue of Pius IV. is seen above, in a sitting posture, by *Angelo Siciliano*. The door of this sacristy is also adorned with fine sculptures in marble.

In the centre of the N. TRANSEPT is a valuable bronze *Candelabrum, in the form of a tree, executed in the 13th cent., and decorated with jewels, presented by *Giov. Batt. Trivulzio*, in 1562.

LEFT AISLE: Altar-piece, painted in 1600 by *Fed. Baroccio*, representing S. Ambrogio releasing Emp. Theodosius from ecclesiastical penalties. Upon the adjoining altar of St. Joseph, the Nuptials of Mary, by *F. Zuccheri*. The following chapel contains the old wooden *Crucifix* which S. Carlo Borromeo bore in 1576, when engaged, barefooted, in his missions of mercy during the plague. Adjacent, the Monument of Abp. Arcimboldi (ca. 1550), and by the wall the statues of eight Apostles (13th cent.). Not far from the N. side-door is the *Fount*, consisting of a sarcophagus of S. Dionysius, but appropriated to its present use by S. Carlo Borromeo.

In front of the choir, below the dome, is the subterranean *Cappella S. Carlo Borromeo* (p. 131), with the tomb of the saint; entrance opposite the doors to the sacristy, to the N. and S. of the choir (open in summer 5-10, in winter 7-10 a.m.; at other times 1 fr.; for showing the relics of the saint 5 fr.).

The traveller should not omit to ascend to the **Roof* and *TOWER* of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; open till an hour before sunset, in summer from 5 a.m.), where an excellent panorama of the Alps by F. Bozzoli may also be bought (also at *Pirola's*, Piazza della Scala 6; 1 fr.). As single visitors are not now admitted, except when other visitors are already at the top, a party of two or more must be

made up. The well-informed guide demands 1 fr. per person for his services. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 300 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope.

VIEW. To the extreme left (S.W.), Monte Viso, then Mont Cenis (p. 2); between these two, lower down, the Superga (p. 37) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; to the left of the last the prominent Matterhorn; then the Cima di Jazzi, Strahlhorn, and Mischabel; N.W. the Monte Leone near the Simplon; the Bernese Alps; N. the summits of the St. Gotthard and Splügen, and E. in the distance the Ortler. S. the Certosa of Pavia (p. 141) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines.

To the S., opposite the cathedral, stands the **Palazzo Reale** (Pl. E, F, 5, 6), built on the site of a palace of the Visconti in 1772, adorned with frescoes by Appiani, Luini, and Hayez, and containing several handsome saloons. In the street to the left, beyond the palace, are visible the tower (1336) and apse of the fine half-Romanesque church of *S. Gottardo*, formerly the chapel of the Visconti. — Adjacent, on the E., is the large *Archiepiscopal Palace* (*Archievescovado*; Pl. F, 5), by Pellegrini (1565), containing a handsome court with a double colonnade and marble statues (Moses and Aaron) by Tantardini and Strazza. The second court, on the side next the Piazza Fontana, is embellished with Corinthian columns of the 15th century. — The W. side of the Piazza del Duomo is skirted by the *Via Carlo Alberto* (see p. 102), beyond which, to the N.W., lies the *Piazza de' Mercanti* (p. 102).

On the N. side is the imposing palatial façade (finished in 1878) which forms the entrance to the ****Galleria Vittorio Emanuele** (Pl. E, 5), connecting the Piazza del Duomo with the Piazza della Scala. This is the most spacious and attractive structure of the kind in Europe. It was built in 1865-67 by the architect *Gius. Mengoni*, one of the most gifted of modern Italian architects, who unfortunately lost his life by falling from the portal in 1877. The gallery, which is said to have cost 8 million fr. (320,000l.), is 320 yds. in length, 16 yds. in breadth, and 94 ft. in height. The form is that of a Latin cross, with an octagon in the centre, over which rises a cupola 180 ft. in height. The decorations are well-executed and bear testimony to the good taste of the Milanese. The octagon is adorned with frescoes, representing Europe, Asia, Africa, and America, while the frescoes on the entrance-arches are emblematic of Science, Industry, Art, and Agriculture. The gallery contains handsome shops, and is fitted with electric light.

The gallery is adorned with 21 statues of celebrated Italians: at the entrance from the Piazza del Duomo, Arnold of Brescia and G. B. Vico; in the octagon, on the right, Cavour, Emmanuel Philibert (p. 31), Vittore Pisano, Gian Galeazzo Visconti (p. 83); Romagnosi (p. 260), Pier Capponi, Macchiavelli, Marco Polo; Raphael, Galileo, Dante, Michael Angelo; Volta, Lanzone, Giov. da Procida, Beccaria; at the right lateral exit Beno de' Gozzadini and Columbus, at the left lateral exit Ferruccio and Monti; at the entrance from the Scala, Savonarola and Ugo Foscolo.

The PIAZZA DELLA SCALA (Pl. E, 4) is embellished with the ***Monument of Leonardo da Vinci** (1452-1519) by *Magni*, erected in 1872. The statue of the master in Carrara marble, over life-size, stands on a lofty pedestal, surrounded by Marco da Oggiono, Cesare da Sesto, Salaino, and Boltraffio, four of his pupils, and adorned with copies of his principal works in relief. — In the piazza, to the W. of the statue, is the *Teatro della Scala* (p. 91). To the S.E. is the large PALAZZO MARINO (Pl. E, 4), in which the *Municipio* has been established since 1861, erected in 1555 from designs by Galeazzo Alessi. The main façade, towards the Piazza della Scala, was completed in 1890 from the designs of Beltrami. The court is handsome.

Behind the Pal. Marino is the Jesuit church of *S. Fedele* (Pl. E, F, 4) in the Piazza of that name, erected by S. Carlo Borromeo in 1569 from designs by *Pellegrini*, containing a sumptuous high-altar. In the same piazza is a monument to *Al. Manzoni* (p. 115). The adjoining *Palazzo del Censo ed Archivio*, formerly the Jesuit college, contains part of the government archives, chiefly documents relating to the history of Milan. — To the N. of this point is the *Via degli Omenoni* with the palace of the same name (No. 1), erected by Leone Leoni and adorned with Caryatides. The *Via degli Omenoni* ends in the *Piazza Belgiojoso*, which contains the *Palazzo Belgiojoso* (No. 2) and *Manzoni's house* (No. 3).

Adjacent, *Via Morone*, No. 10 (Pl. F, 4), is the ***Museo Poldi-Pezzoli**, bequeathed to the town by Cavaliere Poldi-Pezzoli in 1879 and exhibited in the tastefully-furnished house formerly occupied by the founder. The collections are open to the public daily 9-4, on holidays 11-3 (adm. 1 fr.; for artists etc. comp. p. 97; catalogue 1 fr.).

First Floor. The first two rooms contain nothing of importance. SALA DORATA (to the right). In the cases at the window to the left, antique gold ornaments and silver plate, goldsmith's work of the 16-18th cent.; in the centre-cases, Romanesque crosses and reliquaries, valuable vessels embellished with gems and enamelling; to the right, Roman and Oriental bronzes, antique glass, etc.; below the mirror, cloisonné enamel from China, Persian weapons. Among the pictures the following are most noteworthy: *21. *Piero della Francesca* (?), Portrait of a woman; 19. *Vinc. Foppa*, Portrait; 20. *Crivelli*, Christ and St. Francis; *17. *Botticelli*, Madonna; 18. *Girolamo da Santa Croce*, Portrait; *16. *Luini*, Betrothal of St. Catharine. The room also contains fine wood-carvings, carpets, Dresden, Chinese, and Sèvres porcelain, etc. — SALA NERA. Pictures: 23. *Early Flemish Master*, Annunciation; 31. *V. Foppa*, Madonna; 24. *Signorelli*, Saints; 25. *Borgognone*, St. Catharine; *Andrea Solario*, 26. John the Baptist (1499), 29. St. Catharine. Also a marble statue by *Bartolini*, representing Reliance upon God. — STANZA DA LETTO. Pictures: 33. *Bertini*, Portrait of Cav. Poldi-Pezzoli; 35. *Imitator of Botticelli*, Descent from the Cross. Venetian glass. — I. STANZA A QUADRI: 62. *Marco Palmezzano*, Portrait; 56. *Domenichino*, Cardinal; 57. *Elsheimer*, Diana. — II. STANZA A QUADRI: *Luini*, 54. Tobias, 85. St. Jerome; 106. *A. Solario*, Ecce Homo; above, *Solario*, St. Jerome and Antony; *109. *Boltraffio*, Madonna; above, **Cima da Conegliano*, Angel's head; 111. *Lor. Costa*, Saints. — III. STANZA A QUADRI: 122. *Montegna*, Madonna; *127. *Carpaccio*, Venetian senator; *130. *A. Solario*, Flight into Egypt (1515); 138. *School of Leonardo da Vinci*, Ma-

donna; *139. *Mariotto Albertinelli* (not *Fra Bartolommeo*), Small altarpiece, with the Madonna and saints within and the Annunciation without (1503); *142. *Romanino* (not *Moretto*), Madonna with saints in an attractive landscape; 150. *Pietro Perugino*, Madonna with angels; 146. *Carpaccio*, Samson and Delilah; 149. *Venetian School* (signature Giov. Bellini is forged), Descent from the Cross. — We now return and enter the *ARMOURY* to the right.

The Via Alessandro Manzoni leads hence to the right to the Via Bigli, in which (No. 11) stands the *Casa Taverna* or *Ponti*, with a fine portal and an admirably restored court of the 16th century.

We next proceed from the Piazza della Scala to the N. by the Via S. Giuseppe (Pl. E, 4) and Via di Brera to the Brera. In the Via del Monte di Pietà, the second side-street on the right, is the handsome new *Cassa di Risparmio*, or savings-bank, by Balzaretti.

The ***Brera** (Pl. E, 3), or *Palazzo di Scienze, Lettere ed Arti*, formerly a Jesuits' College, contains the *Picture Gallery*, the *Library* founded in 1170 (300,000 vols., open daily except holidays, 9-4 or 5, on Sun. 10-2), a *Collection of Coins* (50,000), the *Observatory*, a collection of *Casts* from the antique, and an *Archaeological Museum*.

In the centre of the handsome COURT by *Richini* is a bronze statue of **Napoleon I.*, as a Roman emperor, by *Canova*, considered one of his finest works. By the staircase, to the left, the statue of the celebrated jurist *Beccaria* (d. 1794), who was the first to call in question the justice of capital punishment. The court is also adorned with several other statues.

The ***PICTURE GALLERY** (*Pinacotēca*), on the first floor of the rear-building, is open daily from 9 a.m. to 4 p.m. (on holidays from 12; in Nov., Dec., and Jan. till 3); admission 1 fr., Sun., Thurs., and holidays gratis (catalogue 1¼ fr.). Artists etc. may obtain *permessi* (office on the ground-floor, to the right) entitling them to free admission to view this collection, Leonardo's Last Supper (p. 105), and also the Museo Poldi-Pezzoli.

The gem of the collection is *Raphael's Sposalizio* (No. 270), the chief work of his first or Umbrian period. The numerous pictures of the Lombard school, and particularly the frescoes sawn out of churches, are also very valuable. The authenticity of the Head of Christ (No. 267) ascribed to *Leonardo* is open to considerable doubt. Among the oil-paintings, No. 265 by *Bernardino Luini* is a very meritorious work, and among the frescoes, Nos. 47 and 52, by the same master. The most interesting works of the early Italian school are Nos. 264, 273, and 282 by *Mantegna*. The collection also affords an instructive survey of the progress of *Carlo Crivelli* (who flourished in 1468-93; 2nd room), a master who connects the Paduan school with that of Venice. The most notable works of the latter school are No. 166 by *Gentile Bellini*, Nos. 284 and 261 by *Giovanni Bellini*, and No. 300 by *Cima da Conegliano*; and of a later period No. 209 by *Bonifazio*, No. 248 by *Titian*, and Nos. 253, 254, 255 (7th room) by *Lorenzo Lotto*, rivalled by *Gior. Batt.*

Moroni (No. 214) of Bergamo. No. 456 by *Domenichino*, and No. 331 by *Guercino*, represent the Italian masters of the 17th century. The most important works of foreign schools are No. 447 by *Rubens*, Nos. 442 and 446 by *Van Dyck*, and No. 449 by *Rembrandt*. Each picture bears the name of the painter.

I. and II. ANTE-CHAMBERS: 2-70. Frescoes by *Bernardino Luini*, some of them approaching the genre style (Nos. 2, 11, 13), scenes from the life of Mary (5, 19, 42, 43, 51, 63, 69, 73), *Madonna with St. Anthony and St. Barbara (47), God the Father (48), Angels (14, 26, 45, 49, 54, 68), and *St. Catharine placed in her sarcophagus by angels (52; with the inscription C. V. S. Ch., i.e. 'Catharina Virgo Sponsa Christi'); *Bramantino* (4); *Marco da Oggiono* (15, 20, 33); *Foppa*, St. Sebastian (71); *Gaudenzio Ferrari*, Adoration of the Magi (25). To the left from this room is the *GALLERIA OGGIONI* ('Appendice al Vestibolo'): on the entrance-wall of the 2nd Room, Coronation of the Virgin; above, Descent from the Cross, both by *Carlo Crivelli*; to the right, 24. *Bern. Luini*, Madonna. — We return to the ante-chamber and enter —

Room I. Opposite the entrance, 75. *Borgognone*, Coronation of the Virgin (1522); *87. *Bernardino de' Conti*, Madonna, with the four great church-fathers, SS. Jerome, Gregory, Augustine, and Ambrose, and the donors, Lodovico Moro, his wife Beatrice, and their two children (a drawing of one of the children's heads, now in the Ambrosiana, is attributed to Leonardo da Vinci, p. 103); 88. *Salaino*, Madonna with saints; 96. *Marco da Oggiono*, Fall of Lucifer; 98. *B. Luini*, Madonna with saints; 107. *G. Ferrari*, Martyrdom of St. Catharine; on the entrance-wall, 139. *Nuvolone* (17th cent.), The artist's family. To the left is —

Room II. To the right of the entrance, 159. *Gentile da Fabriano*, Coronation of the Virgin; 162. *Ant. and Giov. da Murano*, Madonna with saints; *167. *Bart. Montagna*, Madonna enthroned, with angels and saints, one of the artist's master-pieces (1499).

*168. *Gentile Bellini*, Preaching of St. Mark at Alexandria.

In this piece we 'perceive that the art of Gentile (brother of Giovanni) on the eve of his death was better than it had ever been before. . . . The composition is fine, the figures have the individuality which he imparted, and the whole scene is full of stern and solid power. — '*History of Painting in North Italy*', by *Crowe and Cavalcaselle*.

172. *Palma Vecchio*, Adoration of the Magi (completed by *Cariani*?); 180. *Niccolò (Alunno) da Foligno*, Madonna with angels; 175. *Giac. Francia*, Madonna and saints; 176. *Niccolò Rondinelli* (not *Carrari*), Madonna enthroned with four saints; *179. *Ercole de' Roberti* (not *Stefano da Ferrara*), Same subject; 181. *Giac. Francia*, Madonna and saints; 177. *Rondinelli*, John the Evangelist appearing to Galla Placidia (p. 306); 186. *Garofalo*, Pietà; *187. *Fra Carnevale* (or more probably *Piero della Francesca*?), Madonna with saints and Duke Federigo da Montefeltro; 188. *Giov. Santi* (Raphael's father), Annunciation; 189. *C. Crivelli*, Christ on the

Cross; *191. *Cima da Conegliano*, SS. Peter Martyr, Augustine, and Nicholas of Bari; 190, 194. *Gentile da Fabriano*, Two saints; *193. *C. Crivelli*, Madonna and Child; 195. *Timoteo Viti*, Annunciation, with John the Baptist and St. Sebastian.

Room III. To the left, *206. *Moretto*, Madonna on clouds, SS. Jerome, Anthony Abbas, and Francis of Assisi, a work of lively and intellectual expression and vigorous colouring (the Madonna injured); *209. *Bonifazio the Elder* (d. 1540), Finding of Moses in the ark of bulrushes, in the style of Giorgione; 212. *Paris Bordone*, Baptism of Christ; *213. *P. Veronese*, Christ at the house of Simon the Pharisee; 215. *Bonifazio II.*, Christ at Emmaus; 217. *Tintoretto*, Pietà; *214. *Moroni*, Navagiero, Podestà of Bergamo (1565); 218. *Moroni*, Assumption of the Virgin; *P. Veronese*, *219. SS. Gregory and Jerome, *220. Adoration of the Magi, *221. SS. Ambrose and Augustine; 230. *Tintoretto*, SS. Helena, Macarius, Andrew, and Barbara; 226. *Bonifazio*, Adoration of the Magi; 225. *Calisto Piazza da Lodi*, Madonna and saints; *227. *Paolo Veronese*, SS. Anthony Abbas, Cornelius, and Cyprian, a monk, and a page, the finest 'conversazione' piece (see p. 206) by this master; 234. *Girol. Savoldo*, Madonna and saints.

Room IV. To the left, *Moretto*, 235. St. Francis of Assisi, 239. Assumption of the Virgin; 242. *Paris Bordone*, Madonna and saints; 244. *Lor. Lotto*, Pietà; *248. *Titian*, St. Jerome, a characteristic example of his later style (about 1560).

Room V., which lies beyond an antechamber with engravings, contains the chief treasures of the collection. To the left, 279. *Gentile da Fabriano*, St. Dominic; *261. *Giov. Bellini*, Madonna (an early work, with Greek inscriptions); 288. *Vitt. Carpaccio*, St. Stephen and the scribes (1514); *262. *Luca Signorelli*, Scourging of Christ (an early work); 263. *Cesare da Sesto*, Madonna; 100. *Giov. Pedrini*, Mary Magdalene; *264. *Mantegna*, Large altar-piece in twelve sections, at the top Madonna and St. John weeping over the dead body of Christ, below St. Luke and other saints, painted in 1454, and a proof of the early maturity of the artist, then 23 years old; *265. *Luini*, Madonna in an arbour of roses; 266. A sketch after *Michael Angelo* (original at Windsor); **267. *Leon. da Vinci*(?), Head of Christ.

**270. *Raphael's* far-famed Sposalizio, or the Nuptials of the Virgin, painted in 1504 for the church of S. Francesco in Città di Castello, where it remained till 1798.

The composition closely resembles that of the Sposalizio of *Perugino* (now at Caën), in whose studio Raphael then worked. 'In both paintings the top is rounded, and in both a small polygonal temple, a charming forecast of Bramante's buildings, rises in the background. The central part of the foreground is occupied by the long-bearded high-priest, who joins the hands of the bridal pair; Mary is attended by a group of graceful virgins, while near Joseph stand the rejected suitors, the most passionate of whom breaks his shrivelled wand. A closer examination of Raphael's work, however, divulges so many points of divergence, as to make the

observer almost oblivious to its Peruginesque character. The transposition of the bride and bridegroom with their attendant groups to opposite sides of the canvas is a purely external difference and one of little significance, but the conception and drawing of the individual figures and the more delicate disposition of the grouping reveal the original and peculiar genius of the younger artist'. — '*Raffaël und Michelangelo*', by *Prof. Anton Springer*.

263bis. *Franc. Napoletano* (a little known pupil of Leon. da Vinci), Madonna; *272. *Giotto*, Madonna, the central part of an altar-piece of which the wings are at Bologna (p. 295).

273. *Mantegna*, Pietà, painted about 1474.

'It is a picture in which Mantegna's grandest style is impressed, foreshortened with disagreeable boldness, but with surprising truth, studied from nature, and imitating light, shade, and reflection with a carefulness and perseverance only equalled by Leonardo and Dürer; displaying at the same time an excess of tragic realism, and a painful unattractiveness in the faces of the Marys.' — *C. & C.*

280. *Andrea Solario*, Portrait; *282. *Mantegna*, Madonna in a nimbus of angels' heads, a work of surpassing beauty; 182. *Fil. Mazzola*, Portrait; *106. *Solario*, Madonna with SS. Joseph and Jerome (1495); no number, *G. Ferrari*, Madonna; 315. *Libérale da Verona*, St. Sebastian; 281. *Luca Signorelli*, Madonna (an early work); 274. *Gentile da Fabriano*, St. Jerome.

Room VI. Over the door, *Girol. da Treviso*, Pietà; *283. *C. Crivelli*, Madonna and saints (1482); *284. *Giov. Bellini*, Pietà, an early and genuinely impassioned work; 286, 289. *Cima da Conegliano*, Saints; 287. *Stefano da Zevio*, Adoration of the Magi (signed, 1435); 290. *Palma Vecchio*, SS. Helena and Constantine, Rochus and Sebastian; 296. *Franc. Morone* (not *Moroni*), Madonna enthroned; *297. *Giov. Bellini*, Madonna (a late work); *Cima*, *300. SS. Peter, Paul, and John the Baptist, 302. St. Jerome.

Room VII. No number, *Torbido*, Portrait; 306. *Franc. Verla*, Madonna with saints and angels; *Vitt. Carpaccio*, 307. Presentation in the Temple, 309. Marriage of the Virgin; between them, 232. *Giov. Batt. Moroni*, Madonna in the clouds, with two saints.

Lorenzo Lotto, *253. Portrait of a woman, *254, *255. Portraits of men.

'The fine-chiselled features (of No. 253), extremely pure in drawing, charm by their mild expression. A delicate but healthy complexion is displayed in warm sweet tones of extraordinary transparency; and masterly transitions lead the eye from opal lights into rich and coloured shadows. A half length in the same collection represents a man of lean and bony make with a swallow-tailed beard, a grey eye, close set features, and a grave aspect. . . . A third half length, companion to these, offers another variety of type and execution. A man stands at a table in a pelisse with a fox skin collar; he is bare-headed and bearded. His right hand rests on the table and grips a handkerchief. The ruddy skin of the face is broken with touches now warm now cold by which the play of light and reflections is rendered with deceptive truth'. — *C. & C.*

Room VIII: 324. *Guido Reni*, SS. Paul and Peter; 326. *Franc. Albani*, Dance of Cupids; 328. *Lor. Costa*, Adoration of the Magi (1499); 331. *Guercino*, Abraham and Hagar; *333. *Dosso Dossi*, St. Sebastian; 334. *Fr. Francia*, Annunciation (retouched).

Room IX: 345. *A. Govaerts*, Forest landscape. with Abraham and Isaac (1615); 352, 353. *Bernardino Bellotto (Canaletto)*, Landscapes (from the environs of Varese); 346. *Jan van der Meer of Haarlem* (not *Hobbema*), Forest landscape; 367. *Jan Brueghel*, Village street (1607); 370, 381. *J. Fyt*, Game; 384. *Snyders*, Stag-hunt; *449. *Rembrandt*, The artist's sister (1632); *446. *A. van Dyck*, Portrait.

Room X: 390. *Velazquez* (?), Dead monk; 391. *Salvator Rosa*, St. Paul the Hermit; *447. *Rubens*, Last Supper; 442. *A. van Dyck*, Madonna and Child, with St. Anthony of Padua; 443. *Jacob Jordaens*, Abraham's sacrifice; 428 bis. *Giulio Campi*, The Virgin enthroned, between two saints and the donor (1530); 424. *L. Cambiaso*, Adoration of the Shepherds; 426. *C. Boccaccino*, Virgin in a glory with four saints; 423. *Castiglioni*, Exodus of the Israelites; 432. *Raphael Mengs*, Annibali the musician (1752); 445. *Sassoferrato*, Madonna; 402. *Pietro da Cortona*, Madonna and saints; 401. *Gasp. Poussin*, Forest landscape.

Room XI: on the right, 486. *Bagnacavallo*, Betrothal of St. Catharine and Peter Martyr; on the left, 479. *Luca Longhi*, Madonna with St. Paul and St. Anthony of Padua (1538); 463. *Ann. Carracci*, Christ and the woman of Samaria; 456. *Domenichino*, Madonna with St. John the Evangelist and St. Petronius.

Room XII: By the window, Busts of Manzoni by *Strazza* and *Hayez* by *Argenti*; by the wall, bust of Longhi by *Pacetti*.

To the left, farther on, are several rooms (usually closed) containing modern pictures, sketches of academicians, casts from the antique, Renaissance and modern sculptures. (An annual exhibition of art takes place in these rooms, generally in September.) — Room XX: *Canova*, Vestal Virgin; *Thorvaldsen*, The Graces and Cupid. — Room XXIV contains a copy of *Leonardo da Vinci's* Last Supper by *Marco da Oggiono*. — The last but one of the rooms with modern pictures contains portraits, the best of which are those of Niccolini by *Ussi*, Cavour and Manzoni by *Hayez*, and D'Azeglio by *Sala*.

The MUSEO ARCHEOLOGICO on the ground-floor (admission daily 12-3, 50 c.; Sun. and holidays free; entrance in the small Piazza di Brera, or through a passage to the right on the ground-floor) contains a rich but imperfectly arranged collection of antique, mediæval, and modern works of art, including some fine Renaissance sculptures.

I. Room. Wall of the door (right): Sculptures from Porta Tosa (12th cent.) below a terracotta arch; by the last pillar, late-Greek tomb-relief; adjoining it a Renaissance 'putto' between inscriptions and sculptures. Window-wall: Mediæval sculpture from the tympanum of a church; J. Gothic bell of 1352; in the middle, four ancient porphyry columns from S. Cristoforo. Next wall: Roman and mediæval architectural fragments. Fourth wall: Portions of the monument of Gaston de Foix (who fell at the battle of Ravenna in 1512, see p. 309), from the monastery of S. Marta, the most important being (*E.) a recumbent figure of the hero by *Bambaja*. D. Monument of Lancino Curzio (d. 1513), by the same master. F. Marble frame-work of a door from the Palazzo Medici, with the arms and portraits of Francesco Sforza and Bianca Maria Visconti, attributed to *Michelozzo*, the builder of the palace. In the corner, C. Monument of Bishop Bagareto by *And. Fusina* (1517). — By the pillars to the right, and

between them: Ancient Roman sarcophagus; T. Roman cippus. Last pillar: Fragment of a cippus, a youth leaning on a staff (Greek); to the left, Head of Zeus (nose modern). B. Monument of Regina della Scala, wife of Bernabò Visconti; bust of a lady (15th cent.). In the centre: A. Large monument of Bernabò Visconti, erected by himself during his lifetime (1354), resting on twelve columns, and richly gilded; on the sarcophagus are reliefs, in front the four Evangelists, at the back the coronation of Mary; at the sides the Crucifixion and a Pietà; above, the equestrian statue of Visconti. — II. Room. Above the door, Statuettes from the Porta Orientale; on the right, suits of armour and bronze implements from the graves of Gauls discovered near Sestri Calende in 1867; in the cabinets, relics from tombs excavated in the Nuovo Giardino Pubblico, terracottas, crystal, ivory-carvings; in the corner, bronzes, including a head by Michael Angelo; sculptures in marble and ivory; majolica; mediæval goldsmith's work; Egyptian antiquities.

A little to the S.W., in the Piazza del Carmine, is the Gothic church of **S. Maria del Carmine** (Pl. D, 3, 4) of the 15th cent., now modernised, containing a Madonna in fresco by *Luini*. In the adjacent Via Clerici (Pl. E, 4) is the *Palazzo Clerici*, now a law-court, with the fine rococo Sala del Tiepolo (always open). — To the N.W. of the Brera is the church of **S. Simpliciano** (Pl. D, 3), a fine Romanesque structure, containing a triumphal arch adorned with 'putti' by *Luini*, and a Coronation of the Virgin by *Borgognone* (in the apse). — Farther on, in the direction of the Porta Garibaldi, is the church of **S. Maria Incoronata** (Pl. D, 1), with four aisles, built by Francesco and Bianca Sforza. The Cappella Bossi contains the tombs of Giov. Tolentino (1517) and Archbishop Gabr. Sforza.

To the W. of the Piazza del Duomo, beyond the *Via Carlo Alberto* (p. 95), lies the ***Piazza de' Mercanti** (Pl. E, 5), the central point of the mediæval city, and formerly provided with five gates. In the centre of the Piazza is the building which was formerly the *Palazzo della Ragione*, a large hall erected in 1228-33 by the podestà (or mayor) Tresseno, to whom an equestrian relief was placed on the S. side with the inscription, 'qui solium struxit, Catharos ut debuit uxit' (the Cathari were the Waldensians). The ground-floor is now the corn-exchange, above which is the Archivio Notarile. On the N. side of the piazza is the ancient *Palazzo dei Giureconsulti* with a tower, erected by Vinc. Seregni (1564), with the exchange and telegraph-office on the ground-floor; on the S. side are the *Loggia degli Osii*, erected in 1315, and the *Collegio dei Nobili* (1625).

We proceed hence to the S.W., through the archway and the *Via dei Ratti*, to the *Via* and *Piazza della Rosa*.

The celebrated ***Biblioteca Ambrosiana** (Pl. D, E, 5), open on week-days 10-3 o'clock from Nov. 12th to Aug. 31st; to strangers occasionally at other times (fee 50 c.-1 fr.; entrance, Piazza Rosa 2; picture-gallery, or *Pinacoteca*, open to the public in summer on Wed., 10-2.30; at other times from 10 a.m., fee 50 c.; entrance from the reading-room to the right in the court), contains 160,000 vols. of printed books, and 8000 MSS. and palimpsests, or *codices rescripti*,

some of them very valuable. Director: Cav. Sacerdote *Ceriani*, the Orientalist.

The **Biblioteca** contains among other treasures the **Codice Atlantico*, being a collection of original drawings and MSS. of *Leonardo da Vinci*; Virgil with marginal notes by Petrarch; fragments of a MS. of Homer illuminated, of the end of the 4th cent.; the *Fragmentum Muratori*, important for church history; a number of miniatures; letters of S. Carlo Borromeo, Tasso, Galileo, Liguori, etc. Then, Christ crowned with thorns, al fresco, *Bernardino Luini*; Cupid in marble, *R. Schadow*; several reliefs (fragments of the monument of Gaston de Foix, p. 101) and bust of Byron by *Thorvaldsen*; mosaics, coins, old woodcuts, and drawings by celebrated masters. — *First Floor*. First door on the left —

Cabinet of Bronzes, containing busts of Canova and Thorvaldsen, the latter by the master himself, and pictures of no great value: 46. *Raphael Mengs*, Pope Clement XIII.; 41. *Venetian Master*, St. Sebastian; 30. *Marco Basaiti*, Risen Christ; 24. *Lorenzo Lotto* (?), Madonna. — Second door to the left: entrance to the —

***Pinacoteca**. I. and II. Rooms: Engravings. — III. Room. Opposite the windows: 52. *Savoldo*, Transfiguration (copy; original in the Palazzo degli Uffizi, p. 367); *54. *Ambrogio Borgognone*, Madonna enthroned, with saints and singing angels; 72. *S. Botticelli*, Madonna and angels; above, *Baroccio*, Nativity; on the end-wall, 96. *Cariani*, Bearing of the Cross. — To the right is Room IV.: 312. *Giov. Batt. Moroni*, Portrait (1554); also landscapes by *J. Brueghel* and *Brill*. — V. Room: Paintings of the 17th century. — We return through the III. Room, to the VI. Room. On the sides of the entrance, 260, 261. *Boltraffio* (not *Da Vinci*), Large portrait-heads of a man and a woman, in chalk; 262. *G. Ferrari*, Marriage of the Virgin. On the wall to the right: *231. *Bonifacio Veronese* (ascribed to *Giorgione*), Holy Family, with Tobias and the angel; above, *Jac. Bassano*, Adoration of the Shepherds. On the window-wall are drawings of the School of *Leonardo*, and a few small specimens from his own hand. Opposite is ***Raphael's* Cartoon of the 'School of Athens', which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the additions of the sitting figure at the foot of the staircase, the temple-colonnade, and the portrait of Raphael himself, are unimportant.

On the next wall: *Bramantino*, 272. Madonna with saints, 273. Adoration of the Holy Child (an early work); 277. *Giov. Pedrini*, and 274. *Marco da Oggiono*, Madonnas; 279. *Boltraffio*, Portrait; 281. *B. Luini*, Holy Family (after *Da Vinci's* cartoon in London); *282. *Leonardo da Vinci* (?), Portrait (unfinished); *283. *Luini*, Youthful Christ in an attitude of benediction; 284. *Luini*, John the Baptist; *285. *Leonardo da Vinci* (? more probably *Ambrogio de Predis* ?), Portrait of a girl. — VII. Room: Drawings of the Lombard School, including some of *Da Vinci's* celebrated caricatures (the portrait of himself is a forgery, comp. p. 28); also several by *Dürer*.

At the back of the library is the venerable church of *S. Sepolcro* (Pl. D, 5), dating from the 11th century, with a few pictures by *Giov. Pedrini* in the sacristy. The Via del Bollo leads hence to the W. to the Piazza S. Borromeo, in which are situated the small church of *S. Maria Podone*, a statue of S. Carlo Borromeo, and also the **Palazzo Borromeo**. On the first story of the palace is a ***PICTURE GALLERY** (*Pinacoteca*) containing some important paintings and a few sculptures, chiefly of the Lombard School (adm. Tues. and Frid. 2-4).

I. Room. Madonna with John the Baptist and St. Sebastian, an alto-relief by *Marco da S. Michele* (1525). *Giulio Cesare Procaccini*, Madonna and a saint; copies of ancient paintings, etc. — II. Room. **Lombard School*,

Madonna with the donor (King Francis I.), alto-relief of the 16th cent.; *Desiderio da Settignano* (?), Child's head; 141. *B. Luini* (?), Head of the Virgin (fragment of a fresco); 155. *Bernardino de' Conti*, Portrait of Camillo Trivulzio (d. 1525); 209, 214. *Zuccarelli*, Pastel portraits of girls. This room also contains some miniatures upon copper.—III. Room containing the chief works of the collection. 3. *Marco da Oggiono* (?), Michael the Archangel; 4. *Giov. Pedrini*, St. Catharine; 5. *Pedrini* (? more probably *Marco da Oggiono*?), Mater Dolorosa; *Ambrogio Borgognone*, *Madonna enthroned. Christ in an attitude of blessing, and Madonna with the hedge of roses; *Borgognone* (?), Portrait of Andrea de' Novelli, bishop of Alba; *B. Luini*, Daughter of Herodias with the head of John the Baptist; **Luini*, Susanna (half-length); *G. Ferrari*, Madonna with SS. Joseph and Anthony Abbas; *G. Ferrari*, SS. Rochus and Sebastian; 23. *Crespi*, Transfiguration of St. Ambrose; 30. *Luca Giordano*, Last Supper; *Lor. Lotto*, Christ; *Lotto* (?), St. Catharine (half-length); 42. *Boltraffio*, Youthful Christ (half-length); *Cesare da Sesto*, Adoration of the Kings (early work); *Butinone*, (? more probably *Fil. Mazzola*, Portrait; 51. *Lombard School* (not *Leon. da Vinci*), Madonna; *Pedrini*, Fertility; *School of Padua*, Bearing of the Cross; **Pinturicchio*, Bearing of the Cross (1513); 66. *Moreni* (?), Portrait.—IV. Room. 11. *A. van der Neer*, Landscape; *Guil. Ces. Procaccini*, Michael the Archangel. In this room are also miniatures of the 15-16th cent., drawings, autographs, etc.

The Via S. Borromeo and the Via S. Maria alla Porta next lead to the CORSO MAGENTA, in which, to the right, is the *Palazzo Litta* (Pl. C, 5), with an imposing rococo façade and a handsome court, now occupied by the Amministrazione delle Ferrovie dell' Alta Italia. Opposite, on the left, rises the small **Chiesa del Monastero Maggiore* (Pl. C, 5) or *S. Maurizio*, erected in 1503-1519 by *Giov. Dolcebuono*, a pupil of Bramante.

The Interior contains numerous frescoes. Second last *Chapel on the right: Scourging of Christ and scenes from the martyrdom of St. Catharine, painted by *Luini* about 1525. The high-altar-piece, with the Adoration of the Magi, is by *Antonio Campi*. The *Frescoes at the sides are by *Luini*: above in the centre the Assumption of the Virgin; below to the left SS. Cecilia and Ursula at the sides of the tabernacle, with a beautiful figure of an angel. In the lunette above is a kneeling figure of the donor, Alessandro Bentivoglio (d. 1532; expelled from Bologna and buried here), with SS. Benedict, John the Baptist, and John the Evangelist. Above, martyrdom of St. Maurice. Below to the right, SS. Apollonia and Lucia at the sides of the tabernacle, with a pietà; in the lunette, Ippolita Sforza, wife of Bentivoglio, with SS. Scholastica, Agnes, and Catharine. Above, King Sigismund presents a model of the church to St. Maurice. The frescoes in the chapels at the sides of the entrance-door are by *Aurelio Luini* and his pupils.—Behind the high-altar lies the NUNS' CHOIR, of the same size as the church itself. At the high-altar is a series of 9 *Frescoes of the passion; below, the life-size figures of SS. Apollonia, Lucia, Catharine, Agatha, Sebastian, and Rochus, all by *Luini*. Inside between the arches are 20 medallions of saints, by *Borgognone*. In the arches of the gallery above are 26 medallions of holy women, of the school of Leonardo da Vinci, probably by *Boltraffio*.

Farther on in the Corso Magenta, not far from the *Porta Magenta*, on the right, is situated the church of **S. Maria delle Grazie* (Pl. B, 5), an abbey-church of the 15th cent., the Gothic nave of which alone belongs to the original structure. The choir, transept, and dome are attributed to *Bramante*.

The 4th chapel on the left contains frescoes by *Gaudenzio Ferrari* (on the right the Crucifixion, on the right Christ crowned with thorns, Christ scourged), executed in 1542, his last works; on the dome, angels with the instruments of the passion; and an altar-piece (Descent from

the Cross) by *Caravaggio*. In the 6th chapel, frescoes by *Fiamingo*. To the right, on the organ above, a Madonna by *Luini*. In the N. aisle John the Baptist by *Bugiardini*. The choir-stalls and some of the monuments also deserve notice. The sacristy contains two frescoes by *Luini*, and good wood paintings on the cabinets.

A large door marked 'Cenacolo', to the W. of this church, is the entrance to the refectory of the suppressed monastery of *Sta. Maria delle Grazie* (now a cavalry-barrack), containing the celebrated **Last Supper of Leonardo da Vinci** (shown daily 9-4, admission 1 fr. ; on Sundays, 12-3, and Thursdays gratis; for artists, see p. 97). The picture is unfortunately in bad preservation, chiefly from having been painted on the wall in oils (before 1499). Contemporaneous copies are to be seen at Ponte Capriasca (p. 12), Revello (p. 55), in the Brera (p. 104), and in the Ospedale Maggiore. The two last will shortly be transferred hither. A fresco by *Giov. Donato Montorfano* (Crucifixion) of 1495, opposite the Last Supper, is in much better condition. The kneeling figures of Duke Lodovico il Moro (p. 89) and his wife Bianca Maria with their children are by *Leonardo da Vinci*, the trace of whose hand is still distinctly distinguishable.

Deplorable as is the condition of the Last Supper, the chief work executed by Leonardo during his stay at Milan, the original alone exhibits to its full extent the emotions which the master intended to express, and which even the best copies fail to reproduce. The motive of the work has been well explained by *Goethe*: 'The shock by which the artist represents the company at the sacred repast as deeply agitated has been produced by the Master's words, One of you shall betray me. They have been pronounced; the whole party is in dismay, while he himself bows his head with downcast eyes. His whole attitude, the motion of his arms and hands, all seem to repeat with heavenly resignation, and his silence to confirm, the mournful words — It cannot be otherwise. One of you shall betray me!' Comp. also p. lii.

The Via delle Oche and the Via S. Vittore (omn. from the Piazza del Duomo to *S. Vittore*) lead hence to the S.E. to the PIAZZA S. AMBROGIO, with the church of —

***S. Ambrogio** (Pl. C, 6), founded by St. Ambrose in the 4th cent. on the ruins of a temple of Bacchus, and dating in its present Romanesque basilica form, with its peculiar galleries, from the 12th century. The fine atrium in front of the church, containing ancient tomb-stones, inscriptions, and half-obliterated frescoes (probably by *Zenale*), seems, like the façade, to have preserved the architectural forms of the original building. The gates of this church are said to be those which St. Ambrose closed against the Emp. Theodosius after the cruel massacre of Thessalonica (389). There is a portrait of the saint on the left side of the principal entrance. The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 112). The ancient pillar at which they took the coronation-oath before being crowned, is still preserved under the lime trees in the piazza.

INTERIOR. To the right of the entrance, a marble statue of Pius IX. (1880). In the 1st chapel of the left aisle an **Ecce Homo*, fresco by *B. Luini*.

—On the right and left of the side-entrance in the right aisle: frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the three Maries, and the Descent from the Cross. 2nd Chapel on the right (Cappella delle Dame): a kneeling *Statue of St. Marcellina, by *Pacetti*. 5th Chapel on the right: *Legend of St. George, frescoes by *Bernardino Lanini*. The second door to the left in the large 6th chapel leads to the Cappella S. Satiro with mosaics of the 5th century. In the chapel to the right of the choir is an altar-piece by *B. Luini*, Madonna and saints (very dark); in front, to the right, *Lombard School*, Madonna and two saints.—The *High-altar still retains its original decoration intact, consisting of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed in the Carolingian period by *Volfoinus*, a German (covered, shown only on payment of 5 fr.). The *Canopy over the high-altar, which is adorned with reliefs of the 9th cent., recently gilded, is borne by four columns of porphyry. The choir contains an ancient episcopal throne. In the Tribuna *Mosaics of the 9th cent., earlier than those of St. Mark's at Venice: Christ in the centre, at the sides the history of St. Ambrose.—At the N. entrance to the Crypt, Christ among the scribes, a fresco by *Borgognone*; opposite, the tomb-stone of Pepin, son of Charlemagne. The modernised crypt contains the tombs of SS. Ambrose, Protasius, and Gervasius.—By the pulpit are a bronze eagle, a figure of St. Ambrose (10th cent. ?), and an early Christian sarcophagus of the 6th century.—Adjacent to the left aisle is an unfinished cloister, designed by *Bramante*, and afterwards rebuilt, with capitals of blackish-green marble.

A little to the S.E. is situated the spacious *Macello Pubblico* or slaughter-house (Pl. B, 6, 7).

The Via Lanzone (with the *Palazzo Visconti* on the left) leads hence to the CORSO DI PORTA TICINENSE, in which we proceed to the right in the direction of the gate. On the left we soon perceive a large ancient *COLONNADE (Pl. D, 7) of sixteen Corinthian columns, standing detached from other buildings, the most important relic of the Roman Mediolanum, near which is the entrance to —

***S. Lorenzo** (Pl. D, 7), the most ancient church in Milan. Whether the handsome interior once formed the principal hall of the thermæ, or of a palace of Maximian (4th cent.), to which the above-mentioned colonnade belonged, or a very ancient Christian place of worship, like S. Vitale at Ravenna, is uncertain. It was subsequently altered at least three times, the last time by *Martino Bassi* in the 16th century. It is octagonal in form, and covered with a dome. On the four principal sides are large semicircular apses in two stories, each borne by four columns alternately octagonal and round, and the whole structure is simple and dignified. At the back of the high-altar is the Cappella S. Ippolito, containing the tomb of Maria Visconti. — To the right of the church is the *Chapel of St. Aquilinus*, containing mosaics of the 6th and 7th cent. (Christ and the Apostles), and an ancient Christian sarcophagus supposed to be that of the founder, the Gothic king Ataulph (411-16). The entrance to the chapel is adorned with an antique marble *Coping.

Farther S. is the *Porta Ticinese*, originally intended to commemorate the Battle of Marengo but inscribed in 1814 'Paci Populorum Sospitæ'. Adjacent rises the ancient church of **S. Eustorgio** (Pl. D, 8), founded in the 4th cent., re-erected in the Gothic style by *Tosamo Lombardi* in 1278, renewed in the bad taste of the

17th cent. by *Richini*, and recently again restored. The façade is modern.

1st Chapel to the right, Mural monument of Giac. Stefano Brivio (d. 1484); 4th Chapel to the right, Monument of Stefano Visconti; 6th Chapel, Monuments of Gaspare Visconti and his wife Agnes (d. 1417). Farther on, on the same side, the *Cappella de' Magi*, containing a relief of 1347 and a late-Romanesque sarcophagus, in which the 'bones of the Magi' were preserved until they were presented to the city of Cologne by Frederick Barbarossa after the conquest of Milan in 1162. By the high-altar are reliefs of the Passion, dating from the 14th century. At the back of the choir is the **Cappella Portinari*, with a fine cupola and a charming frieze of angels, by *Michelozzo* (after 1462). It contains the magnificent Gothic tomb of St. Peter the Martyr by *G. Balduccio* of Pisa (1339); the walls are adorned with frescoes of the four Fathers of the Church, by *Vinc. Foppa*.

S. Maria presso S. Celso (Pl. E, 8), near the *Porta Lodovica*, possesses a handsome atrium attributed to *Bramante*, and a **Façade* the fine upper part of which was constructed by *Galeazzo Alessi*. On the right and left of the portal are Adam and Eve by *Stoldo Lorenzi*.

In the INTERIOR is a picture by *Paris Bordone*, St. Jerome adoring the Child (2nd altar on the right); *Gaudenzio Ferrari*, Baptism of Christ (behind the high-altar); *Borgognone*, Madonna adoring the Child, surrounded by John the Baptist, St. Rochus, and the donors of the picture (1st chapel on the left); above it, *Sassoferrato*, Madonna. The 2nd chapel on the left contains a sarcophagus with the relics of St. Celsus. In the sacristy are some fine specimens of goldsmith's work.

Adjacent to this church is *S. Celso*, a Romanesque edifice, partly removed in 1826 and now possessing few remains of the original structure.

The CORSO S. CELSO (Pl. E, 7, 8) leads back from this point to the interior of the city. To the right in the *Piazza S. Eufemia* is the church of that name (Pl. E, 7), dating from the 5th cent., but entirely modernised. A little to the S. is the church of **S. Paolo**, a richly ornamented and characteristic building of the middle of the 16th century. The architectural decorations not only of the façade but also, and particularly, of the interior, already illustrate the principles of the later baroque style.

The frescoes are by the brothers *Giulio, Antonio*, and *Vincenzo Campi* of Cremona, who, as precursors of the Bolognese school, introduced eclecticism into painting. At the high-altar, Birth of Christ by *Ant. Campi* (1580).

Farther towards the N. is situated **S. Alessandro** (Pl. E, 6; in the *Via Amedei*, to the right), erected in 1602; it is a reduced and in the interior successful copy of St. Peter's at Rome, with two W. towers. It is the most sumptuously decorated church in Milan, but destitute of works of art. High-altar adorned with precious stones. — Adjacent is the **Palazzo Trivulzio**, containing a fine art-collection in which the most noteworthy objects are a portrait by *Antonello da Messina*, a Madonna by *Mantegna* (1497), and the tomb of Azzo Visconti (d. 1329) from S. Gottardo. The extensive library contains a MS. of *Leonardo da Vinci*.

We return by the *Via Lupetta* and the *Via Torino* to the *Piazza del Duomo*. To the right in the *VIA TORINO* is the small church of

S. Satiro (Pl. E, 5, 6), founded in the 9th cent., and re-erected by *Bramante* and his pupil *Bramantino*, in the 15th century. The aparent choir is only painted in perspective. The octagonal *Sacristy (off the right transept) is also by *Bramante*, and has a beautiful *Frieze by *Caradosso Foppa*, putti, and heads in medallions. At the end of the left transept is a curious little building with a cupola, belonging, like the belfry, to the original structure; it contains a Descent from the Cross, in terracotta, by *Caradosso* (covered).

The church of **S. Giorgio al Palazzo** (Pl. D, 6), in the Via Torino, contains in the 1st chapel on the right, a St. Jerome by *Gaud. Ferrari*; in the 3rd chapel on the right, *Frescoes by *Luini*: above the altar, Entombment and Crowning with thorns; at the sides, Scourging and Ecce Homo; in the dome, Crucifixion. — Farther to the N., in the Piazza Mentana, is a *Monument* by *Luigi Belli*, erected in 1880 in memory of the Italians who fell at Mentana.

To the S. in the Piazza del Duomo, opposite the cathedral, are the Palazzo Reale and the Archiepiscopal Palace, both already mentioned (p. 95). The PIAZZA BECCARIA (Pl. F, 5), near the Piazza Fontana which adjoins the Pal. Arcivescovile on the E., is adorned with a statue of *Beccaria* (d. 1794; comp. p. 97) by *Grandi*, erected in 1871. Adjacent is the *Palazzo di Giustizia* (Pl. F, 5), built by *Vinc. Seregni*; on the portal is a tablet commemorating the Italian patriots committed by the Austrians to the fortress of Spielberg in 1821.

The Via Brolo leads hence to the S. to the *Piazza S. Stefano*, with the simple Renaissance church of that name (Pl. F, 6). The Via dell' Ospedale leads S.W. to the Corso di Porta Romana.

The ***Ospedale Maggiore** (Pl. F, 6), a vast and remarkably fine brick structure, half Gothic and half Renaissance in style, begun in 1457 by *Antonio Filarete* of Florence, is one of the largest hospitals in existence, and contains no fewer than nine courts. The extensive principal court, surrounded by arcades, is by *Richini* (17th cent.); the court to the right of it is ascribed to *Bramante*. The edifice is entirely covered externally with terracotta, in a style frequently observed in other Milanese buildings, but its façade, with its rich window-mouldings, is superior to any other structure of the kind at Milan. A copy of *Leonardo's Last Supper* (see p. 105), by *Ant. de Gessate* (1506), was discovered here in 1890 on the first floor. In the chapel are two paintings by *Francesco de Vico*, containing portraits of *Francesco* and *Bianca Maria Sforza*, the founders of the hospital.

Farther on, to the S. (entrance in the Corso Porta Romana), is the church of **S. Nazaro** (Pl. F, 6, 7), with a large fresco by *Bernardino Lanini*, *Martyrdom of St. Catharine, painted in imitation of the similar picture in the Brera by *Lanini's* master *Gaud. Ferrari*; a handsome carved altar; and ancient Swiss stained-glass windows to the right of the main entrance. A side-passage leads

to the octagonal sepulchral chapel of the Trivulzi (1519), built by *Girolamo della Porta*.

On the N.E. side of the cathedral begins the broad and bustling ***CORSO VITTORIO EMANUELE** (Pl. F, G, 4, 5), which, with its prolongation, the *Corso Venezia*, leads to the Giardini Pubblici and the station. This is the principal business-street in Milan, containing the best shops. At No. 22 is an antique statue, known as 'L'uomo di pietra'. Farther on, to the left, is the church of —

S. Carlo Borromeo (Pl. F, 4), a rotunda in the style of the Pantheon at Rome, consecrated in 1847. The adjacent *Galleria de' Cristoforis*, now occupied with shops, was erected by Pizzala in 1830-32.

To the right, farther on, at the corner of the *Via Monforte*, is the small church of *S. Babila* (Pl. G, 4), which is supposed to occupy the site of an ancient temple of the sun. Adjacent is an old *Column* with a lion, the cognizance of this quarter of the town. In the *Via Monforte* is situated the *Palazzo di Prefettura* (Pl. G, H, 4), with a modern façade. — To the S. of this point, in the *Via del Conservatorio*, is the church of **S. Maria della Passione** (Pl. H, 5), with a spacious dome by *Crist. Solari* (1530), and a façade of the 17th century.

It contains a 'Last Supper' by *Gaud. Ferrari* (left transept), a *Pietà* by *Luini* (behind the high-altar; with a predella, representing scenes from the life of Constantine and Helena, the earliest known work of this master, in the style of Bramantino), and the tomb of Abp. Birago by *Fusina* (1495; right transept). The 14 pilasters are adorned with figures of saints by *Daniele Crespi*, a pupil of Procaccini. The ceiling of the sacristy was painted by *Ambrogio Borgognone*.

The *Conservatoire of Music* occupies the old monastery buildings.

In the vicinity is the church of *S. Pietro in Gessate* (Pl. G, 5), re-constructed in the 15th cent., and containing frescoes of the 15th cent. and the monument of Senator Grifo (d. 1493). The *Palazzo del Senato* contains the provincial archives.

The *Corso Vittorio Emanuele* is prolonged to the *Porta Venezia* by the **CORSO VENEZIA** (Pl. G, H, 2, 3, 4). On the left, on this side of the canal, is the *Archiepiscopal Seminary* (Pl. F, G, 4), with a fine court by *Gius. Meda* (16th cent.). In the *Via del Senato*, which diverges to the left, is the *Permanent Art Exhibition* mentioned at p. 91, with a colossal equestrian statue of Napoleon III., by *Brazzaghi*, in the court. Then in the *Corso Venezia*, more to the left, Nos. 59-61, the *Pal. Ciani* (Pl. G, 3), completed in 1861, with rich ornamentation in terracotta. Farther on, on the right, is the *Pal. Saporiti* (Pl. G, 3), another modern building, with Ionic columns, and reliefs by *Marchesi*.

The ***Giardini Pubblici** (Pl. F, G, 2, 3), between the *Porta Venezia* and the *Porta Nuova*, and the horse-chestnut avenue of the *Bastione di Porta Venezia*, which skirts the gardens and extends to the *Porta Nuova*, are the favourite promenades of the Milanese, especially on

Sunday afternoons. Towards sunset they are the scene of a fashionable 'Corso'. Electric light. A broad flight of steps ascends to the older part of the gardens, opened in 1785, in the centre of which is the—

Salone (Pl. F, G, 4), a square building containing the municipal **MUSEO ARTISTICO** and a small collection of relics of the struggle of 1848 (open daily 1-4, adm. $\frac{1}{2}$ fr., Sun. & Thurs. free; artists etc. p. 97).

GALLERY and Room I.: Drawings by early and modern masters. To the left of the entrance to Room II., *15. *Sodoma*, Leda, in red chalk. — **Room II.**: Works of the Milan school of the 17th cent.; the large town banner of St. Ambrose; coins, chiefly Milanese from the Roman period onwards; fine medals. — **Rooms III. and IV.**: Cabinets, wood-carving, etc. — **Room V.**: Ceramic collection, old and modern fayence, porcelain, glass, woven fabrics. — **Room VI.**: Old paintings. To the left, *52. *Paul Potter*, Two pigs; 55. *A. van Dyck*, Henrietta Maria, consort of Charles I. of England; 67. *P. Neefs*, Interior of a Gothic church; 81, 82. *Zuccarelli*, River-scenes; *83. *Lor. Lotto*, Portrait of a youth; 88. *Licinio Pordenone*, Portrait of a woman; *95. *Antonello da Messina*, Portrait; 106. *Cariani* (in *Lotto's* manner). Lot and his daughters; 122. *Andrea Schiavone*, Venus on a dolphin; 134-137. *Bellotto*, Landscapes; 162. *Procaccini*, St. Gregory carried up by angels on clouds; *200. *Foppa*, Madonna; *216. *Correggio*, Madonna with the Child and the youthful St. John (an early work). — **Room VII.** To the right, *Borgognone*, large altar-piece, Madonna between SS. Sebastian and Jerome; *Sassoferrato*, Madonna; *Giov. Pedrini*, St. Mary Magdalene. On the opposite wall are remains of frescoes of the Milanese school of the 16th century. — **Room VIII.** Modern pictures.

The new part of the **Giardini Pubblici**, between the *Via Palestro* and *Via Manin*, is adorned with a statue of the Milanese poet *Carlo Porta* and an *Italia*, both by Puttinati. — In the *Piazza Cavour*, outside the S.W. entrance, rises a bronze **Statue of Cavour* by Tabacchi on a lofty pedestal of granite; the figure of *Clio* in front is by Tantardini (1865). — The *Villa Reale* (Pl. G, 3), a plain modern building in the *Via Palestro*, contains a few works of art.

In the *Via Manin*, to the W., is the **Museo Civico** (Pl. F, 2; admission from the *Giardino Pubblico*, 11-4, 50 c., Sun. & Thurs. gratis), containing natural history collections: on the 1st floor palæontology and ethnography (also a phrenological collection); on the 2nd floor zoology, comprising one of the finest collections of reptiles in Europe, founded by Jan (d. 1866). At the entrance are busts of *Jan* and *Cristoforis*, former directors. — Opposite stands the *Palazzo Melzi*, containing paintings by Cesare da Sesto, etc.

At the N.W. angle of the city lies the spacious **PIAZZA D'ARMI** (Pl. B, C, 3), 783 yds. long and 748 yds. wide, which is shortly to be laid out as a park, with the **Castello**, once the seat of the Visconti and the Sforza, and now a barrack. The corner-towers and part of the walls connecting them on the S.W. side are the sole remains of the original building (adm. to the *Sala de Consiglio* with permesso from the commandant, *Via di Brera*). On the N.E. side of the *Piazza* is the **Arena** (Pl. C, 2), a kind of circus for races, etc., which was constructed under Napoleon I., and can accommodate 30,000 spectators (fee $\frac{1}{2}$ fr.).

Opposite the castle, on the N.W. side of the Piazza is the **Arco del Sempione** (Pl. B, 2; ascent 50 c.), a triumphal arch in the Roman style constructed entirely of white marble from designs by *L. Cagnola*, begun in 1804 by Napoleon as a termination to the Simplon route (p. 3), and completed by the Emp. Francis in 1838. Most of the sculptures are by *Pompeo Marchesi*.

To the N.W. of the city (comp. Pl. C, D, 1; tramway to Porta Volta, p. 90) lies the ***Cemetery** (*Cimitero Monumentale*), designed by *C. Macchiachini*, 50 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy. (The guide, who speaks French, demands a fee of 1½ fr. for each person.) Fine view of the Alps. The numerous and handsome monuments, among which those of the *Sonzogno*, *Turati*, *Brambilla*, *Verazzi*, *Nasoni*, *Pagnoni*, and *Cicogna* families deserve special mention, form an admirable museum of modern Milanese sculpture. In the last section is situated the '*Tempio di Cremazione*', for the burning of dead bodies (15-20 monthly), presented to the town in 1876 by a Swiss resident (custodian 50 c.). The process of cremation occupies less than 1 hr. and the cost is 50 fr. Paupers are cremated without charge.

18. From Milan to Como and Lecco.

A. FROM MILAN TO COMO VIÀ SARONNO.

28½ M. Railway in 1¾-2¼ hrs. (fares 3 fr. 75, 2 fr. 40, 1 fr. 90 c. return [andata e ritorno], 5 fr., 3 fr. 20, 2 fr. 25 c.). — The trains start from the Stazione Erba, Foro Bonaparte (Pl. C, 4).

As far as (3 M.) *Bovisa* see p. 116. — 5 M. *Novate*; 6 M. *Bolgate*; 9½ M. *Garbagnate*; 11 M. *Caronno*.

13½ M. **Saronno** (*Albergo Madonna*; *Leon d'Oro*, well spoken of), a large village on the *Lura*, with 7200 inhab., known in Italy for its excellent gingerbread (*amaretti*). — A quadruple avenue of plane-trees leads W. from the station to the ***SANTUARIO DELLA BEATA VERGINE**, a celebrated pilgrimage-church, built at different times between the end of the 15th and the end of the 17th cent., chiefly in a pompous baroque style. It contains a series of admirable frescoes.

The paintings in the interior of the dome represent a concert of angels, and are by *Gaudenzio Ferrari*. Round the drum are several wooden statues by *Andrea Fusina*. The frescoes immediately below the drum are by *Ladini*, those in the next section by *Cesare da Sesto* and *Bernard. Luini* (SS. Rochus and Sebastian). The remaining frescoes are all by *Luini*, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks. In the passage leading to the choir are depicted the Marriage of the Virgin and Christ among the doctors; in the choir itself, the 'Adoration of the Magi and the *Presentation in the Temple. Above, in the panels and lunettes, are Sibyls, Evangelists, and Church Fathers. A small apse built out from the choir contains paintings of *S. Apollonia to the right, and *S. Catharine to the left, each with an angel.

Saronno is a station on the line from *Novara to Seregno* (p. 50). — From Saronno to *Laveno*, see p. 128.

15½ M. *Rovello*; 17 M. *Rovellasca*; 19¼ M. *Lomazzo*; 20 M. *Castino*; 21¼ M. *Cadorago*; 23 M. *Fino*; 23¾ M. *Portichetto*; 25½ M. *Grandate*; 27½ M. *Camerlata*, at the foot of a mountain-cone, bearing the ruined *Castello Baradello*, once a residence of Frederick Barbarossa (p. 114). — 28½ M. *Como*. The train stops first at *Porta del Torre* (p. 113), and then goes on to the *Stazione Ferrovia Nord* on the bank of the lake.

B. FROM MILAN TO COMO AND LECCO VIÂ MONZA.

FROM MILAN TO COMO, 30 M., railway in 1¼-1¾ hr. (fares 5 fr. 40, 3 fr. 80, 2 fr. 45 c.; express, 6 fr., 4 fr. 55 c.). Through-tickets may be obtained at the railway-station of Milan for Como, Tremezzo, Cadenabbia, Bellagio, Menaggio, and Colico. — FROM MILAN TO LECCO, 32 M., railway in 1¾-2 hrs. (fares 5 fr. 80, 4 fr. 5, 2 fr. 60 c.).

The line traverses a fertile plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize, and intersected by innumerable canals and cuttings for purposes of irrigation. — 2½ M. *Greco*; 4½ M. *Sesto-San Giovanni*.

8 M. **Monza** (*Alb. del Castello, S. Filippo, Falcone*, near the station) is a town with 15,500 (incl. suburbs 28,000) inhabitants. Leaving the station and following the *Via Italia* to the right, we pass the church of *S. Maria in Istrada* (2nd on the right), with a Gothic brick façade of 1327, and soon reach the *CATHEDRAL, the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style by *Marco da Campione* on the site of a church founded in 595 by the Lombard queen Theodolinda, and contains double aisles and transept, flanked with chapels on both sides. Above the portal is a very curious relief representing Queen Theodolinda amid her treasures; below, the Baptism of Christ.

INTERIOR. In in the E. transept is a relief representing the coronation of Emp. Charles IV. (1355). — The chapel to the right of the choir, recently restored by *Beltrami*, contains the plain sarcophagus of Queen Theodolinda (beginning of 14th cent.). A new Gothic altar has also been designed by *Beltrami* for the reception of the celebrated Iron Crown, with which 34 Lombard kings were crowned. This venerable relic was last used at the coronation of the Emp. Charles V., of Napoleon in 1805, and of Emp. Ferdinand I. in 1838. It consists of a broad hoop of gold adorned with precious stones, round the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the empress Helena from Palestine. In 1859 it was carried off by the Austrians, but after the peace of 1866 was restored to its former repository, and until lately preserved in the crypt. (Fee for seeing the crown, 5 fr.) — The *TREASURY (fee 1 fr., 5 fr. for a party) contains several objects of historical interest: a hen with seven chickens in gold, representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; two silver loaves, presented by Napoleon I. after his coronation; the cross which was placed on the breast of the Lombard kings at the moment of their coronation; a richly-adorned book-cover with an inscription of Theodolinda; reliquary, cross, and missals of Berengarius; goblet of sapphire, with a stem of Gothic workmanship; Gothic goblet of Gian Galeazzo Visconti; fine diptychs of the 4-6th cent.; Gothic carvings in ivory; 'ampullæ' from the Roman catacombs (vessels with a dark-red deposit supposed to be the blood of martyrs); Byzantine pilgrim-flasks from Palestine; model of the iron crown. A cabinet outside the church contains the mummy of one of the Visconti, who died in 1413.

The handsome Gothic *Municipio*, or town-hall, dates from the 13th century. The royal *Summer Palace* near Monza is a large building with an extensive and beautiful park, traversed by the Lambro.

TRAMWAY from Monza to *Milan* and to *Barzanò*, see p. 90. — Another tramway runs from Monza to *Vimercate*, and via *Trezzo* (p. 115) to (2¼ hrs.) *Bergamo*.

The lines to *Como* and *Lecco* divide at *Monza*. The former line runs to the N.W., affording pleasant views, to the right, of the fertile *Brianza* (p. 116), with its numerous country-residences. The train passes through several tunnels. 11 M. *Lissone-Muggio*. To the right rises the long, indented *Monte Resegone*, to the left of which are the *Monte Grigna* and the mountains reaching to the *Splügen*. — 12½ M. *Desio*. — 14½ M. *Seregno*, a town with 7600 inhab., is the junction of branch-lines to *Novara* (p. 50). and to (25 M.) *Bergamo* (in 1½ hr.), via *Usmate-Carnate* (p. 115) and *Ponte S. Pietro* (p. 151). — From (18 M.) *Cumnago* a branch-line diverges to *Seveso S. Pietro* (p. 116). 20½ M. *Carimate*; 21½ M. *Cantù-Asnago*; 24½ M. *Cucciago*; 28 M. *Albate-Camerlata* (p. 112). — 30 M. *Como*; omn. to the quay 30 c., included in through-tickets.

Como. — **Arrival.** The *Stazione Mediterranea*, or principal station (St. Gotthard Railway), is ½ M. from the quay. The *Stazione Ferrovia Nord* lies 200 yds. to the left from the quay (branch-lines to *Saronno* and *Milan*, p. 111, and to *Varese* and *Laveno*, p. 129).

Hotels. *HÔTEL VOLTA*, R., L., & A. 5-6, B. 1½, déj. 3½, D. 5, pens. 8-10, omn. 1 fr.; *ITALIA*, R., L., & A. 2½-4, B. 1½, déj. 2½, D. 4, pens. from 8, omn. ½ fr.; *HÔTEL-PENSION SUISSE*, with café and restaurant, mediocre, R. 2, L. 1½, A. ¾, B. 1¼, déj. 2, D. 3½, pens. 8, omn. ¾ fr.; *CAPELLO*, good Italian cuisine, R., L., & A. 3, B. 1¼, déj. 3, D. 4½, pens. 8 fr.; *FALCONE*. All these are at the harbour, where there are several *Cafés*. — **Restaurants.** *Trattoria Frasconi*, at the end of a street leading straight to the harbour, in the corner of the square. — **BATHS** in the lake by the *Giardino Pubblico*, to the left, outside the pier. — **Books**, photographs, etc: *Meyer & Zeller*, in the *Hôt. Volta*. — Carriage with one horse to *Erba* and *Bellagio* (5-6 hrs.), 25 fr. and fee of 3 fr.

Como (705 ft.), the capital of a province, with 11,000 inhab. (commune 25,600), and large silk-factories, the birthplace of the elder and younger *Pliny* and of the electrician and philosopher *Volta* (1745-1826; whose *Statue* by P. Marchesi is on the W. side of the town near the quay), lies at the S. end of the S.W. arm of the Lake of *Como*, and is enclosed by an amphitheatre of mountains. It was the Roman *Comum*, and of some importance in the middle ages.

The *CATHEDRAL*, begun in the Gothic style in 1396, and altered in the Renaissance style by *Tommaso Rodari* (choir, transept, outside of nave) in 1486, is built entirely of marble, and is one of the best in N. Italy. The S. portal is by *Bramante*; the dome is modern. The greater part of the sumptuous plastic ornamentation is by *Rodari* and other contemporary Lombard artists. Over the magnificent W. portal are reliefs (*Adoration of the Magi*) and statuettes (*Mary* with *S. Abbondio*, etc.). At the sides of the main entrance are statues of the elder and the younger *Pliny*, erected in 1498.

INTERIOR. The gaudy vaulting, restored in 1838 at a cost of 600,000 fr., destroys the effect of the fine proportions, which resemble those of the Certosa near Pavia (p. 141). The windows of the portal contain good modern stained glass, representing the history of S. Abbondio; there are others to the right of the entrance and in the choir. — To the right of the entrance is the monument of *Cardinal Tolomeo Gallo*, a benefactor of the town, erected in 1861. Farther on, to the right, 2nd *Altar, di S. Abbondio, with handsome wood-carving, and scenes from the life of the saint; adjoining (l.) the *Adoration of the Magi, by *Bern. Luini*, and (r.) the Flight into Egypt, by *Gaud. Ferrari*. Over the (3rd) altar of St. Jerome a *Madonna by *B. Luini*. In the N. TRANSEPT the Altare del Crocefisso of 1498, with a fine statue of St. Sebastian. In the CHOIR the Apostles, by *Pompeo Marchesi*. The SACRISTY contains pictures by *Guido Reni*, *Paolo Veronese*, etc. In the LEFT AISLE, the altar of the Mater Dolorosa with an Entombment by *Tommaso Rodari* (1498). At the Altare di S. Giuseppe: l. *G. Ferrari*, Nuptials of the Virgin, in style resembling Raphael; r. *B. Luini*, Nativity; St. Joseph, a statue by *P. Marchesi*, and a bas-relief below, the last work of this master; by the third altar the busts of Pope Innocent XI. (Odescalchi) and Carlo Ravelli, bishop of Como.

Adjoining the church is the *Town Hall (Municipio)*, constructed of alternate courses of different-coloured stones, and completed in 1215. Behind the cathedral is the *Theatre*, erected in 1813. In the Corso Vittorio Emanuele, which runs S. from the cathedral, is the rear of the church of *S. Fedele*, with a fine semicircular apse. The chief façade of the church, in the Piazza del Mercato, is as little worthy of attention as the completely spoiled interior. The *Porta del Torre*, a massive five-storied structure, is also worthy of note. — In the Piazza Vittoria is a bronze *Statue of Garibaldi*, by Vela.

On the promenade outside the town is the church *Del Crocefisso*, of the 17th cent., richly decorated with marble and gold; $\frac{1}{4}$ hr. farther, to the left, on the slope of the mountain, is the fine old *Basilica S. Abbondio*, a Lombard structure of the 8th cent., afterwards frequently altered. Beneath it the remains of a church of the 5th cent. have been found. — The *Castello Baradello* (p. 112), reached by a tolerable footpath in $1\frac{1}{2}$ hr., is an excellent point of view.

EXCURSIONS. On the E. bank a beautiful new road leads along the hillside, high above the lake, affording a variety of charming views, to ($4\frac{1}{2}$ M.) *Torno* (p. 119). — High above Como, to the N. E., lies the village of *Brunate* (2405 ft.), the home of itinerant barometer-vendors, enjoying a beautiful view towards the W., as far as Monte Rosa. It is reached in $1\frac{1}{2}$ hr. by a zigzag-road to the N. of the suburb of Borgo S. Agostino.

From *Como to Lugano*, see p. 14; to *Varese*, see p. 129.

FROM COMO to LECCO, 26 M., railway in $2\frac{1}{4}$ - $2\frac{1}{2}$ hrs. (4 fr. 75, 3 fr. 35, 2 fr. 15 c.). — 3 M. *Albate-Camerlata*, see p. 112; 5 M. *Albate-Trecallo*; $7\frac{1}{2}$ M. *Cantù*; 10 M. *Brenna-Alzate*, between the villages of these names; 11 M. *Anzano del Parco*. To the left lies the *Lago d'Alserio*. — $13\frac{1}{2}$ M. *Merone-Pontenuovo*, the junction of the Milan and Erba line (p. 116). — 15 M. *Mojana*; $15\frac{3}{4}$ M. *Casletto-Rogno*, on the S. bank of the *Lago di Pusiano*; 17 M. *Motteno*; $18\frac{1}{2}$ M. *Oggiono*, at the S. end of the *Lago d'Annone*. The train then runs along the E. bank of this lake to (22 M.) *Sala al Barro*, the starting-point for an ascent of *Mte. Baro* (p. 115), which rises to the E. The *Lago d'Annone* is connected with the Lake of Lecco by the *Ritorto*, the course of which we follow beyond (22 $\frac{1}{2}$ M.) *Civate*. The *Mte. Revegone* is prominent to the E. — $23\frac{1}{2}$ M. *Valmadrera*. The train then penetrates a tunnel, crosses the wide *Adda* by a new bridge, and reaches (26 M.) *Lecco* (p. 115).

The RAILWAY FROM MONZA TO LECCO skirts the S.E. slopes of the beautiful range of hills of the *Brianza* (p. 116), studded with numerous villas of the wealthy Milanese. — 12½ M. *Arcore*. From (15½ M.) *Usmate-Carnate*, also a station on the line from *Seregno* to *Ponte S. Pietro* and *Bergamo* (p. 113), an omnibus runs in ¾ hr. to *Monticello* (Hôtel Monticello), a summer-resort a little to the N.W. — From (19 M.) *Cernusco-Merate* a pleasant excursion may be taken to the lofty *Montevecchia*, situated towards the N.W. (1½ hr.; the church of *Montevecchia* commands an excellent view of the Lombard plain, Milan, Cremona, Novara, and part of the *Brianza*, etc.; good wine, but a poor inn; pleasant return-rôte by *Missaglia*, with a guide, 1¼ hr.; thence by carriage to *Merate*; fine views). The village of *Merate* (*Albergo del Sole*), 1 M. from the station, was formerly fortified; pretty villas. — 21 M. *Olgiate-Molgora*; then a tunnel, beyond which a view of the valley of the *Adda* is obtained to the right. The train descends, crosses the river by an iron bridge, and joins the *Lecco and Bergamo* line at (27½ M.) *Calolzio*. — 30 M. *Maggiano*.

32 M. **Lecco**. — *CROCE DI MALTA*; ITALY, both in the Italian style; *LEONE D'ORO*; *DUE TORRI*, well spoken of; *ALBERGO-RISTORANTE MAZZOLENI*, at the pier. — *Rail. Restaurant*, clean. — Omn. between the station and the pier 50 c.

Lecco is an industrial town with 8000 inhab. and silk, cotton, and iron manufactories, at the S. end of the *Lake of Lecco* or E. arm of the *Lake of Como* (p. 122), from which the *Adda* here emerges. A statue of *Garibaldi*, by *Confalonieri*, was unveiled in the piazza in 1884. The same artist is engaged on a statue of *Alessandro Manzoni* (b. in Milan 1785, d. 1873), the poet and head of the romantic school. The pedestal is decorated with reliefs from *Manzoni's* celebrated romance '*I Promessi Sposi*'. Pleasant walks, admirably described in '*I Promessi Sposi*', to the hill of *S. Gerolamo*, with a pilgrimage-church and a ruined castle (¾ hr.), etc. The *Ponte Grande*, a stone-bridge of ten arches, constructed in 1335 by *Azzone Visconti*, and furnished with fortified towers at the extremities, leads S. from *Lecco* to *Pescate*, where the road divides: the right branch, passing the village of *Malgrate* (with many silk-factories) to the W. of *Lecco*, leads to *Como* (p. 113), the left branch southwards to *Milan*. To the N. of *Malgrate* is the promontory of *S. Dionigio*.

From *Lecco* we may ascend viâ *Pescate* to (2 hrs.) the top of *Monte Barro* (3150 ft.), which may also be ascended from *Sala al Barro* (p. 114). About two-thirds of the way up is an inn. The top affords a fine 'View of the *Brianza*'.

Below *Lecco* the *Adda* expands into the *Lago di Garlate*, and further down, into the small *Lago d'Olginate*. A navigable canal connects *Trezzo* (p. 113) with *Milan*. — From *Lecco* to *Bergamo*, see p. 151.

19. From Milan to Bellagio. The Brianza.

RAILWAY from Milan to (27 M.) *Incino-Erba* (station, Pl. C, 4) in $1\frac{1}{2}$ - $1\frac{3}{4}$ hr. (fares 4 fr. 25, 2 fr. 50, 1 fr. 55 c.; return-tickets 6 fr. 80, 4 fr., 2 fr. 80 c.). — High-road from Erba to Bellagio.

Brianza is the name of the undulating, grassy, partially wooded, and extremely fertile tract, 12 M. in length, 6 M. in breadth, extending between the *Seveso* and the *Adda*, and stretching to the N. to the triangular peninsula which divides the Como and Lecco lakes. The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry plantations. In the centre are several small lakes (*Lago d'Annone*, *Pusiano*, *Alserio*, *Segrino*, and *Montorfano*).

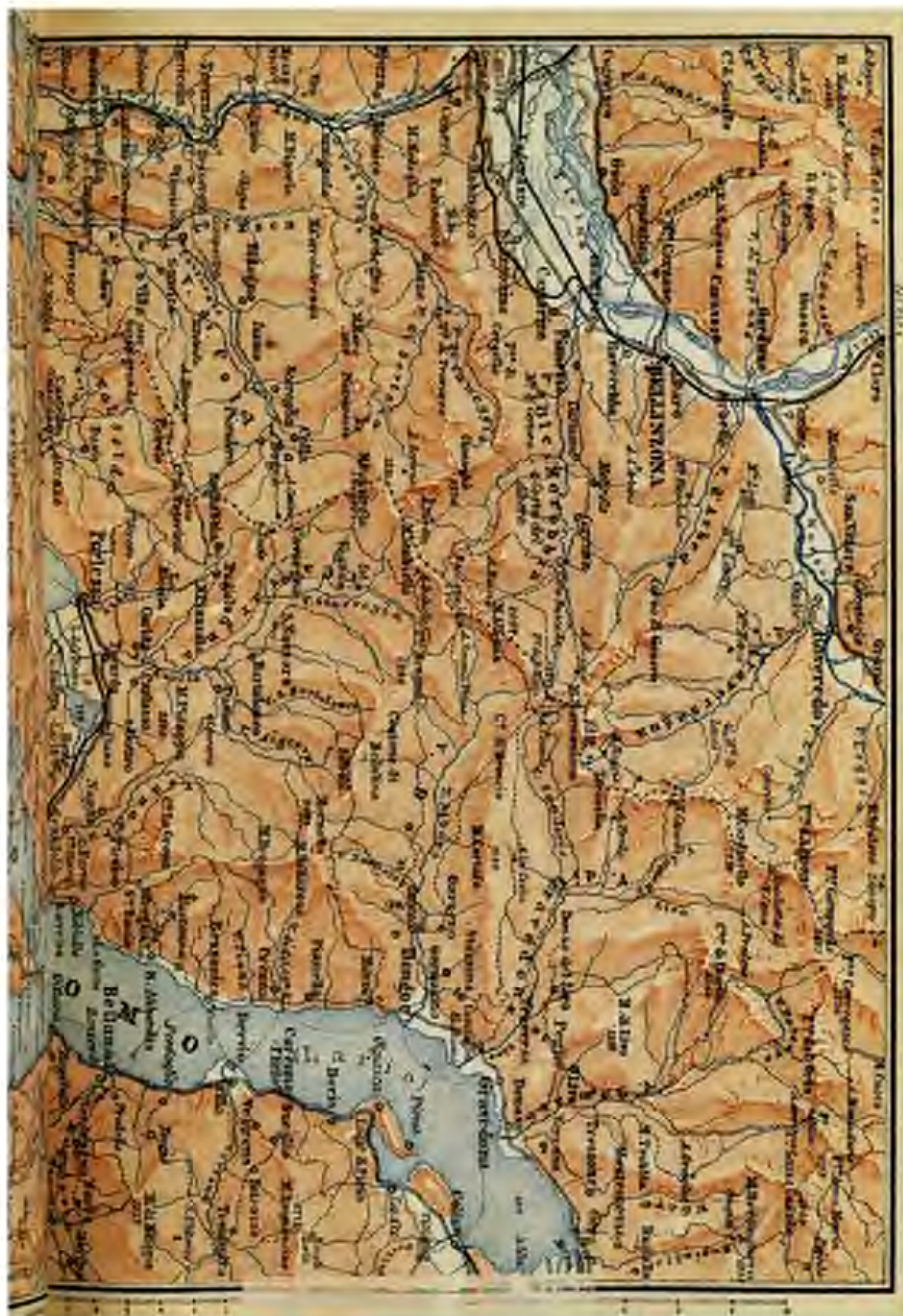
THE RAILWAY FROM MILAN TO INCINO—ERBA traverses a well-cultivated and well-watered plain. As far as ($2\frac{1}{2}$ M.) *Bovisa* it coincides with the line to Saronno (p. 111). $4\frac{1}{2}$ M. *Affori*; 5 M. *Bruzzano*; $5\frac{1}{2}$ M. *Cormanno*. The train now crosses the small *Seveso*. 6 M. *Cusano*; $7\frac{1}{2}$ M. *Paderno*; 9 M. *Palazzolo*. Beyond (10 M.) *Varedo* the train again crosses the *Seveso* and reaches (11 M.) *Bovisio*. 12 M. *Cesano-Maderno*. From (14 M.) *Seveso S. Pietro* a branch-line diverges to ($1\frac{1}{4}$ M.) *Camnago* (p. 113), a station on the Monza-Como railway, which our line crosses near (15 M.) *Meda*. 16 M. *Cabiate*; $17\frac{1}{3}$ M. *Mariano*. Near ($18\frac{1}{2}$ M.) *Carugo-Giussano* the country becomes hilly. 20 M. *Arosio*, pleasantly situated amid vine-clad hills, some of which are crowned with villages and country-houses. 21 M. *Inverigo*, a pretty village, in the valley of the *Lambro*. On an eminence rises the **Rotonda*, one of the finest villas in the Brianza, with a park and admirably-kept garden, and commanding an extensive view. The *Villa Crivelli* is famous for its cypresses. The train now ascends the valley of the *Lambro*. 23 M. *Lambrugo*; $25\frac{1}{2}$ M. *Pontenuovo*, the junction of the Lecco and Como line (p. 114). The *Lago d'Alserio* is passed on the left and the *Lago di Pusiano* on the right. The train enters the charming plain of Erba (*Pian d'Erba*).

27 M. *Incino-Erba*, the station for the village of Incino and the small town of Erba. *Incino*, the ancient *Liciniforum*, contains a lofty Lombard campanile. *Erba* (1020 ft.; *Albergo*) lies a little to the N., on the road from Como to Lecco, which here traverses the fertile and terraced slopes of a small hill. It contains several handsome villas, among which is the *Villa Amalia*, on the N.W. side, commanding a charming view of the Brianza.

FROM ERBA TO BELLAGIO, about 15 M.; a highly interesting excursion. — We at first follow the road to Lecco (p. 115), which before reaching the *Lambro* crosses the road from Seregno (p. 113) to Bellagio. The latter leads to the N., following the course of the *Lambro*. It soon enters a mountainous district, and the scenery becomes more attractive. *Castino*, possessing considerable silk-factories (*filatoje*), rises picturesquely on the slope of the hill.

4 M. *Canzo* (*Croce di Malta*) is almost contiguous to ($1\frac{1}{4}$ M.) *Asso*, the two numbering together 3200 inhabitants. At the entrance of *Asso* is a large silk-manufactory.





The road now gradually ascends for a considerable distance in the picturesque valley of the *Lambro*, the *VALL' ASSINA*, the slopes of which are well wooded; it passes through (2 M.) *Lusnigo*, (2 M.) *Barni*, and *Magreglio*, where it becomes steeper; first view of both arms of the Lake of Como from the eminence near the (1 M.) *Chapel*.

Delightful *Survey of the entire E. arm to Lecco and far beyond, from the back of the first church of (1¼ M.) *Civenna* (Inn), with its graceful tower. The road now runs for 2 M. along the shady brow of the mountain, which extends into the lake at Bellagio. Beyond the chapel, adjoining which is the tomb of the Trotti family, good views are obtained of the W. arm of the lake (of Como), the Tremezzina with the Villa Carlotta and Cadenabbia, the E. arm (Lake of Lecco), a large portion of the road on the E. bank, the entire lake from the promontory of Bellagio to Domaso (p. 124), and the rising ground with the Serbelloni park.

The road winds downwards for about 3 M., finally passing the *Villa Giulia* (p. 121) on the right. From Civenna to the hotels at *Bellagio* on the lake (p. 120) 2 hrs. walk.

A longer route, which will reward the pedestrian, is by the *Monte S. Primo* (5585 ft.). Ascent from Canzo with a guide in 4-5 hrs., descent to Bellagio 3 hrs. (fatiguing, over débris). Magnificent panorama from the summit, comprising the Brianza as far as Milan, and the Lake of Como to the N. as far as the Alps from Monte Rosa to the Splügen.

20. Lake of Como.

Plan of Excursion. The Lakes of Como and Lugano (p. 126) and the Lago Maggiore (R. 23) may be visited from Milan most expeditiously as follows: train or tramway in 1¾-2 hrs. to *Como* (Cathedral); proceed by steamboat in the afternoon in 1½ hr. to *Cadenabbia* or *Bellagio*, the latter the most beautiful point on the Lake of Como, and spend the night there. In the evening and next morning visit Villa Carlotta and Villa Serbelloni; by steamboat in ¼ hr., or by rowing-boat, to *Menaggio*; thence by railway in 1 hr. to *Porlezza*, in time for the steamboat which starts for *Lugano* (p. 127), arriving early enough to leave time for the ascent of *Monte S. Salvatore*. From Lugano by steamboat in 1¼ hr. to *Ponte Tresa* and thence by steam-tramway in ¾ hr. to *Luino*; steamboat from Luino in 1½ hr. to the *Borromean Islands*, thence in 1 hr. to *Arona*. Railway from Arona to Milan, see p. 130. The CIRCULAR TOUR TICKETS (see p. xvii) issued for this excursion are economical and convenient.

Steamboat thrice daily from Como to Colico in 3½-5 hrs. (fares 4 fr. 70, 2 fr. 60 c.); five times daily from Como to Bellagio, eight times to *Torriggia*; twice daily from Como to Lecco in 3½-4 hrs.; thrice daily from Lecco to Colico in 3½-4¼ hrs. Stations between Como and Colico: *Cernobbio* (pier), *Blevio*, *Moltrasio* (pier), *Torno*, *Urio*, *Carate* (pier), *Palanzo*, *Pognana*, *Torriggia*, *Nesso*, *Argegno* (pier), *Sala*, *Campo & Lezzeno*, *Lenno*, *Azzano*, *Tremezzo & S. Giovanni* (pier), *Cadenabbia* (pier), *Bellagio* (pier), *Menaggio* (pier), *Varenna* (pier), *Gittana & Regoledo*, *Bellano* (pier), *Acquaseria*, *Rezzonico*, *Dervio*, *Cremia*, *Musso*, *Dongo* (pier), *Gravedona* (pier), *Domaso*, *Colico* (pier). Embarkation and landing free (the tickets have a coupon which is given to the boatman). Those who embark at intermediate stations must procure a ticket at the pier; otherwise they are liable to be charged for the whole distance from Como or Colico. Some of these stations are often passed without stopping, and the advertised hours are not rigidly adhered to. Some of the boats are handsome saloon-steamers, with good restaurants on board.

Rowing-boats (*barca*). First hour $1\frac{1}{2}$ fr. for one rower, 3 fr. for two, and $4\frac{1}{2}$ fr. for three, each additional hour 1 fr. each rower. From Bellagio to Cadenabbia (Villa Carlotta) and back, each rower $2\frac{1}{2}$ fr.; Bellagio to Tremezzo, Bellagio to Menaggio, and Bellagio to Varenna also $2\frac{1}{2}$ fr. each rower; Bellagio to Villa Melzi, Villa Carlotta, and back, each rower 3 fr. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words 'basta uno!' When travellers are not numerous, the boatmen readily reduce their demands. In addition to the fare, it is usual to give a '*buonamano*' of $\frac{1}{2}$ fr. or 1 fr. according to the length of the excursion.

The ***Lake of Como** (700 ft.), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is extolled by Virgil (Georg. ii. 159), and is in the estimation of many the most beautiful lake in N. Italy. Length from Como to the N. extremity 30 M.; greatest width between Menaggio and Varenna nearly $2\frac{1}{2}$ M.; greatest depth 1930 ft. At Bellagio (p. 120) the lake divides into two branches, called respectively the Lakes of *Como* (W.) and *Lecco* (E.). The *Adda* enters at the upper extremity and makes its egress near Lecco. The W. arm has no outlet. Numerous villages and the gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along the banks of the lake. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive, which to the unaccustomed eye bears a strong resemblance to the willow. The mountains rise to a height of 7000 ft. — The industrious inhabitants of the banks of the lake are much occupied in the production and manufacture of silk. Tasteful articles in olive-wood are made at Bellagio. — The lake abounds in fish, and trout of 20 lbs. weight are occasionally captured. The '*Agoni*' are small, but palatable.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E., the *Punta di Geno*, the beauty of the lake is disclosed to view.

Lake of Como.

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Borgo Vico, the N.W. suburb of Como, with the **Villa dell' Olmo*, formerly *Villa Raimondi*, at the N. end, the largest on the lake, belonging to the Duke of Visconti-Modrone, with splendid halls and fine park (strangers admitted).

Villa Tavernola, beyond the mouth of the *Breggia*. *Villa Gonzalez*; *Villa Cima*, in a beautiful park.

Cernobbio. — *GRAND HÔTEL VILLA D'ESTE ET REINE D'ANGLETERRE, pens. 7-10 fr., with pleasant

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Borgo S. Agostino, the N.E. suburb of Como. A road has been constructed along the lake (comp. p. 114). Numerous wine-cellar. On the hill above is the village of *Brunate* (p. 114), commanding a fine view.

Blevio, with its numerous villas, including those of *Mylius*, *Ricordi*, and *Taglioni*, with a Swiss cottage, formerly the property of the famous danseuse. *Villa Pasta* was the residence of the celebrated singer (d. 1865).

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grounds, frequented by English* and Americans; *ALB. MILANO, Italian; HÔT. DE LA REINE OLGA ET CERNOBBIO, R., L., & A. 3-5, B. 1½, déj. 3, D. 4, omn. 1 fr.

Cernobbio is a considerable village, surrounded by handsome villas: *Belinzaghi*, *Baroggi*, and others. High above lies the church of *Rovenna*.

Villa Volpi, formerly *Pizzo*, on a promontory extending far into the lake.

Villa Cavallini.

Moltrasio (ALB. Caramazza), in a beautiful situation, with the factory-like *Palazzo Passalacqua*, rising above its terraced garden.

Urio; then *Carate* (Hôt.-Pens. Lario), with the *Monte Bisbino* (4390 ft.; fine views) in the background. — *Villa Colobiano*. The lofty pyramid was erected to the memory of Dr. Frank, a professor of Pavia (d. 1851), with money left by him for the purpose.

Laglio, with *Villa Vitali*, formerly *Antonogina*. — *Germanello*.

Torrigia (Ristor. Casarico); on the promontory the *Villa Elisa*.

Brienno, embosomed in laurels.

Argegno (ALB. & Ristor. Telo; ALB. Barchetta), at the mouth of the *Intelvi Valley*, in which lies (8½ M., by road) *Lanzo d'Intelvi* (p. 126).

Colonno; then *Sala*, with the small island of *S. Giovanni*, or *Comacina*, frequently mentioned in the annals of mediæval warfare, now occupied by a small church. *Monte Legnone*, and *Monte Legnoncino* (p. 123) are distinctly visible towards the N.E.

Campo lies in a bay formed by

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Villa Taverna, with fine gardens.

Torno (ALB. *Bella Venezia*) has a pretty church and is surrounded by villas.

Villa Pliniana, in the bay of *Molina*, at the entrance of a narrow gorge, erected in 1570 by Count Anguissola, is now the property of the Marchesa Trotti. It derives its name of *Pliniana* from a neighbouring spring which daily changes its level, a peculiarity mentioned both by the younger and the older Pliny. The passages are inscribed on the walls of the court.

Riva di Palanzo and *Pognana*; then *Quarsano* and *Careno*.

The attractive ascent of *Monte S. Primo* may be made by a steep path viâ *Zelbio* in 4 hrs. (comp. p. 117). Descent to *Bellagio*, see p. 121.

Nesso, at the mouth of the *Val di Sessa*, which ascends to the *Piano del Tivano* (3800 ft.), with a high waterfall in a narrow gorge, frequently dry in summer.

Beyond *La Cavagnola* we obtain the first view of *Bellagio*.

Near *Lezzeno* is one of the deepest parts of the lake.

Villa Besana.

S. Giovanni, with the *Villa Trotti* (fine garden, visitors admitted).

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the promontory of *Lavedo*, which here projects far into the lake. On its extremity ($\frac{3}{4}$ M. from Campo or Lenno) glitters the *Villa Arcomati*, formerly *Balbiano*, with its colonnade (visitors admitted; fine view).

In the bay lie *Lenno* and *Azzano*. On the slope above, *Mezzegra*.

Tremezzo. — **ALB. BAZZONI*, cheaper than the large hotels in Cadenabbia and Bellagio.

Tremezzo, practically forming with Cadenabbia one place including the *Villa Carlotta* (see below), is situated in the *Tremezzina*, a beautiful district justly called the garden of Lombardy.

Interesting excursion (there and back, 3-4 hrs.) by *Lenno* to **S. Maria del Soccorso*, a pilgrimage church with beautiful view (the sacristan sells refreshments); return by *Mezzegra*.

Cadenabbia. — **BELLEVUE*, adjoining the *Villa Carlotta*, with shady grounds on the lake (Engl. church service in summer); **BELLE-ÎLE*, R., L., & A. 2-4, B. $1\frac{1}{4}$, déj. $2\frac{1}{4}$, D. $4\frac{1}{2}$, pens. 7-10 fr.; **BRITANNIA*, R. 2-4, L. $\frac{3}{4}$, A. $\frac{1}{2}$, B. $1\frac{1}{2}$, déj. 3, D. $4\frac{1}{2}$, pens. 7-12, omn. 1 fr.; *HÔTEL-PENSION CADENABBIA*. *Café Lavezari*. — Hotel-omnibuses at the pier.

Cadenabbia, in a sheltered situation halfway between Como and Colico, is now a favourite resort of the English. In the vicinity (S.W.), in a garden sloping down to the lake, stands the celebrated **Villa Carlotta*, or *Sommariva*, from the count of that name to whom it formerly belonged. In 1843 it came into the possession of Princess Albert of Prussia, from whose daughter *Charlotte* (d. 1855) it derives its present appellation. The widower of the

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Villa Trivulzi, formerly *Poldi*, contains the mausoleum of the last of the Gonzagas, in the form of a round Romanesque temple. Fine view. Visitors are admitted to the beautiful garden.

Villa Melzi, erected by *Albertoli* in 1810-15, for *Count Melzi d'Erile*, who was vice-president of the Italian Republic in 1802, and was made Duke of Lodi by Napoleon in 1807. It possesses numerous works of art and a splendid garden (adm. Thurs. & Sat., 1 fr. and fee to the attendant). The *Villa Melzi* is $\frac{1}{2}$ M. to the S. of Bellagio.

Bellagio. — **GRANDE BRETAGNE*, frequented by the English, and **GRAND HÔTEL BELLAGIO*, R., $3\frac{1}{2}$ -6, L. & A. 2, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. 10-16, omn. $\frac{3}{4}$ fr., both well fitted up, and the property of companies, beautifully situated on the lake, with corresponding charges; *GRAND HÔTEL & PENSION VILLA SERBELLONI*, on the hill in the beautiful park mentioned below, commanding a fine view, a dépendance of the *Grande Bretagne*, with the same charges, but inferior in comfort, pens. 12-14 fr.; **GENAZZINI*, also beautifully situated on the lake, R., L., & A. $2\frac{1}{2}$ -5, B. $1\frac{1}{2}$, déj. 3, D. $4\frac{1}{2}$, pens. 8-10 fr. — Of less pretension: **HÔTEL & PENSION FLORENCE*, R., L., & A. $2\frac{1}{2}$ -4, B. $1\frac{1}{2}$, déj. $2\frac{1}{2}$, D. 4, pens. $7\frac{1}{2}$ -9, omn. $\frac{1}{2}$ fr.; *PENSION SUISSE*, R. $1\frac{1}{2}$ -2, L. $\frac{1}{2}$, A. $\frac{1}{2}$, B. 1, déj. $2\frac{1}{2}$, D. $3\frac{1}{2}$, pens. 6-7 fr.; *PENS. DES ÉTRANGERS*, déj. $2\frac{1}{2}$, pens. 7-11 fr.; *ALBERGO DEL VAPORE*, all on the lake. — Beer at the *Café-Rest. des Étrangers*, see above; *Rest. de l'Hôt. de Florence*. — The large hotels send omnibuses to meet the steamers.

Lace, Silk Goods, and Olive-wood Carvings at numerous shops.

Rowing Boats, see p. 118.

English Church.

Bellagio (710 ft.), a small town with 3235 inhab., at the W. base

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latter, Duke George of Saxe-Meiningen, is the present proprietor. Visitors ring at the entrance to the garden and ascend the broad flight of steps (accessible from 8 to 5; fee to steward and gardener $1\frac{1}{2}$ fr. each per pers., parties 1- $11\frac{1}{2}$ fr.).

INTERIOR. The MARBLE HALL contains a frieze decorated with celebrated **Reliefs by *Thorvaldsen*, representing the Triumph of Alexander (for which a sum of nearly 375,000 fr. was paid by Count Sommariva); also several statues by *Canova* (Cupid and Psyche, Magdalene, Palamedes, Venus); Paris by *Fontana*; bust of Count Sommariva; Mars and Venus, by *Acquisti*; Cupid giving water to pigeons, by *Bienaimé*, etc. The BILLIARD ROOM contains casts, and a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of *Thorvaldsen*. — In the GARDEN SALOON several modern pictures (*Hayez*, *Romeo and Juliet*; *London*, *Atala*), and a marble relief of Napoleon when consul, by *Lazzarini*.

The *GARDEN, which stretches to the S. to *Tremezzo*, and to the N. towards the *Hôtel de Bellevue*, contains the most luxuriant vegetation; on the S. side of the Villa is a splendid magnolia; pleasant view towards *Bellagio*.

Behind *Cadenabbia* rises *Il Sasso S. Martino*, a rock on which stands the *Madonna di S. Martino*, a small church, commanding a beautiful view; ascent $1\frac{1}{2}$ hr. (we proceed via *Griante* to the small chapel of *S. Rocco* and then follow the paved track).

The *Monte Crocione* (5600 ft.), a more lofty mountain to the W., commands a striking view of the *Monte Rosa* chain, the *Bernese Alps* and *Mont Blanc*, the lakes and the plain of *Lombardy* (a fatiguing ascent of 6-7 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 a.m.).

From *Cadenabbia* to (2 M.) *Menaggio*, good road, with views.

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of the promontory which separates the Lake of Como from the Lake of *Lecco*, is perhaps the most delightful point among the lakes of Upper Italy.

Higher up stands the **Villa Serbelloni* (now *Hotel and Pension*, see above), the park of which commands an exquisite VIEW (admission for those not residing in the hotel 1 fr.). The path ascends by the *Hôtel Genazzini* and reaches the top in 25 minutes. Charming glimpses of *Varenna*, *Villa Balbianello*, *Carlotta*, etc.

The belvedere of the *Villa Belmonte*, the property of an Englishman, commands another fine view (admission $1\frac{1}{2}$ fr.).

About 1 M. to the S. of the lower entrance to the *Villa Serbelloni*, beyond the cemetery, we reach a small blue gate on the left, leading to the **Villa Giulia*, the property of Count *Blome* of *Vienna*, with beautiful *Gardens (fee $1\frac{1}{2}$ -1 fr.). — Excursion to the *Monte S. Primo*, an ascent of 4 hrs., see p. 119.

Here, at the *Punta di Bellagio*, the S.W. and S.E. arms of the lake unite. The latter, the **Lago di Lecco**, though inferior to the other in picturesqueness and luxuriance of vegetation, presents grander mountain scenery. The E. bank is skirted by a road (railway in progress) constructed in 1832 in continuation of the Stelvio road (p. 124), and carried along the rocks at places with the aid of tunnels and embankments. Steamers ply on the lake twice a day from (Como) Bellagio to Lecco and back, and thrice a day from Colico to Lecco and back (comp. p. 117). The steamboat-stations are *Lierna*, *Limonta*, *Vassena*, *Onno*, *Mandello*, *Abbadia*, and *Lecco* (p. 115), some of which are not always called at.

On the chief arm of the Lake of Como, as we proceed towards Colico, the first steamboat-stations are Menaggio and Varenna.

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Menaggio. — *GRAND HÔTEL VICTORIA, R., L., & A. 4½, B. 1½, déj. 3, D. 5, pens. 8-11 fr. (English Church Service); *HÔT. MENAGGIO, Italian, R., L., & A. 3½-5½, B. 1½, déj. 3, D. 5, pens. 8-11 fr., both beautifully situated, with gardens on the lake; CORONA, Italian, second class. — Hotel-omnibuses meet the steamers.

Menaggio (1300 inhab.), with an extensive silk manufactory, has two steamboat-piers, one near the Hôtel Victoria and the other, to the S., near the Hôtel Menaggio, for the *Steam Tramway* to Porlezza (Lugano; see p. 127). Fine view of Bellagio. On the lake, to the S. of the village, is the handsome *Villa Mylius*. — A good road, diverging to the right from the Cadenabbia (Como) road, ascends in windings to (½ hr.) *Loveno Superiore*, near the church of which stands the **Villa Vigoni**, formerly *Mylius*, commanding a magnificent *VIEW of Bellagio, Menaggio, and of the three arms of the lake (apply to the gardener; fee 1 fr.). The garden-saloon contains two admirable reliefs by *Thorvaldsen* (Nemesis) and *Argenti*. A still more extensive view is obtained

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Varenna. — *ALBERGO REALE, R., L., & A. 1½-2½, B. 1½, déj. 2½, D. 4½, pens. 7-9, omn. ½ fr.; MARCIONNI, R., L., & A. 2-3, B. 2, déj. 3, D. 5, pens. 7-9, omn. ½ fr.

Varenna is charmingly situated on a promontory, surrounded by gardens (Isimbardi, Lelia, Venini), at the mouth of the *Val d'Esino*, commanded by the lofty ruins of the *Torre di Vexio*, with a small village and a beautiful view (ascent ½ hr.). In the vicinity, especially towards the N., some tunnels have been hewn in the rock for the passage of the Stelvio road. Most of the marble quarried in the neighbourhood is cut and polished in the town.

About ¾ M. to the S. of Varenna the *Fiume Latte* ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but sometimes dried up in summer (50 c.).

The ***Monte Grigna** (7905 ft., 8 hrs.) is a very fine point. From Varenna a bridle-path leads on the right bank of the *Esino* viâ *Perledo* to (2½ hrs.) *Esino* (*Alb. Monte Godeno, moderate), prettily situated. Thence (guide

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from a conspicuous chalet outside the park. Adjacent are the *Villa Azeaglio*, containing paintings by the late owner Marchese Massimo d'Azeaglio (d.1866), and the *Villa Garoviglio*, containing archæological collections.

The steamer next passes a wild, yellowish-brown cliff, the *Sasso Rancio* ('orange-rock'), which is traversed by a dangerous footpath.

S. Abbondio. — *Mastenna*.

Rezzonico, with *Villa Litta*, and a restored château of the 13th century.

Cremia, with the handsome church of *S. Michele* (altar-piece **St. Michael*, by Paolo Veronese); then *Pianello*.

On rocks rising precipitously above *Musso* are situated the ruins of three castles, *Rocca di Musso*, the residence of Giov. Giac. de' Medici in 1525-31, 'the Castellan of Musso', who from this spot ruled over the entire Lake of Como.

Dongo (Alb. Dongo), a large village in a sheltered situation, at the mouth of a valley of the same name. Above it, to the N.W., lies *Garzeno*, whence a path crosses the *Passo di S. Jorio* (6420 ft.) to (9 hrs.) *Bellinzona*.

Gravedona (Alb. Gravedona, Alb. del Lauro) is picturesquely situated at the mouth of a gorge. The handsome *Palazzo del Pero* with four towers, at the upper end, was built by the Milanese Cardinal Gallio. Adjoining the venerable church of *S. Vincenzo* rises the *Baptistery of St. Maria del Tiglio*, an interesting build-

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desirable; 9 fr.) to the *Alp Cainallo* 1½, *Alp Prada* 1½, *Club Hut* of the Italian Alpine Club (*Capanna di Moncodine*; 6150 ft.) ½ hr., and to the top of the *Grigna Settentrionale* or *Moncodine* in 2 hrs. more (the last part rather trying). Superb view of the whole Alpine chain from the Mte. Viso to the Ortler (the Mte. Rosa group particularly fine), and of the plains of Lombardy to the distant Apennines. We may descend to the W. (steep) to the new club-hut *Capanna di Releggio* (5840 ft.) in the *Val Neria* and to *Mandello*, or to the E. to *Pasturo* in the *Val Sassina* (see below).

Gittana is the station for the hydropathic establishment of *Regoledo*, situated 500 ft. above the lake (cable-railway from the quay to the hotel).

Bellāno (*Roma*; *Bellano*), with 3000 inhab. and considerable factories, lies at the mouth of the *Val Sassina*, which is traversed by a bridle-path to *Taceno* (thence road to *Lecco* via *Introbio*). The *Pioverna* forms a waterfall (195 ft.) before reaching the lake (*Orrido di Bellano*; fee). By the pier is a monument to *Tom. Grossi*, the poet, who was born at Bellano in 1790 (d. 1853), by *Tantardini*.

Dervio, at the mouth of the *Varrone*, is situated at the base of the abrupt *Monte Legnone* and its spur, the *Monte Legnoncino* (5680 ft.).

Monte Legnone (8505 ft.), the highest mountain of Lombardy, may be ascended hence in 7 hrs. (with guide; fatiguing but interesting). In the evening we mount to (2 hrs.) *Sueglio*, on the slope of Mte. Legnoncino, where tolerable quarters for the night are found; thence by *Introzzo* and *Aveno* to the (3 hrs.) *Club Hut* at the *Porta dei Merli*, and the (1 hr.) summit, with magnificent view. — The ascent on the N. side, from *Dellebio* (p. 124), is easier. A bridle-path leads through the *Val della Lesina*

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ing of the 12th cent., containing two Christian inscriptions of the 5th century.

Domāso, charmingly situated, possesses several handsome villas, particularly the *Villa Venini* and *Villa Miani*. Finally *Gera*.

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to the (4 hrs.) *Alp Cappello*, and thence across the *Bocchetta di Legnone* in 3 hrs. to the summit.

Corenno, *Dorio*, and *Ogliasca*, all picturesquely situated, with ruined castles. — *Piona*.

Colico (*Isola Bella*; *Hôtel Risi*, well spoken of, R. 2½, B. 1 fr.; *Ristoratore della Posta*), comp. p. 15.

From Colico to *Chiavenna*, and over the Splügen to *Coire*, see R. 4.

From Colico to Sondrio and Bormio.

FROM COLICO TO SONDRIO, 25½ M., railway in 1¾ hr. (fares 4 fr. 65, 3 fr. 25, 2 fr. 10 c.); FROM SONDRIO TO BORMIO, 41 M., diligence once daily (to Tirano, several times daily) in 10 hrs.

The *Val Tellina*, which is now traversed by a railway, belonged to the Grisons down to 1797, then to Austria, and since 1859 has been united to Italy. The broad valley is watered by the *Adda* (p. 15), the inundations of which often cause considerable damage, and make the lower part of the valley marshy and unhealthy. An aromatic red wine is yielded by the vines on the slopes of the valley.

5 M. *Delebio*, on the *Lesina*, which descends from Mte. Legnone (ascent of Mte. Legnone, see p. 123). — 8 M. *Cosio-Traona*, the latter place lying at the base of the mountains beyond the *Adda*. — 10 M. *Morbegno* (*Ancora*), with 4500 inhab., is noted for its silk-culture and has a church of the 16th cent. with a few good pictures. — 12 M. *Talamona*. The line then crosses the *Adda*, here joined by the *Masino*, and skirts the base of the mountains to the north. 15 M. *Ardenno-Masino*; 19½ M. *S. Pietro-Berbenno*; 22½ M. *Castione-Andevenno*. Farther on the train skirts the hill of *Sassella*, noted for its wine and crowned with a church, to —

25½ M. *Sondrio* (1140 ft.; **Posta*, with a garden; *Maddalena*), with 6900 inhab., the capital of the *Val Tellina*, situated on the *Malero*, an impetuous torrent, at the mouth of the picturesque *Val Malenco*. A large building outside the town, once a nunnery, is now private property. The old residence of the bailiffs is now a barrack.

Beyond *Sondrio* the churches of *Montagna* and *Pendolasco* rise on the left. Between *S. Giacomo* and *Tresenda*, about halfway up the N. slope of the valley, rises the ancient watch-tower of *Teglio*, which gives its name to the valley (*Val Tegliano*). At *Tresenda* the road over the *Passo d'Aprica* diverges to the right (p. 164). The road next crosses the *Poschiavino*, which descends from the *Bernina* glaciers, and soon reaches *Madonna di Tirano* (**S. Michele*), a small village with a large and handsome pilgrimage-church of the 17th century. Interesting fairs, lasting 3 days, are held here at Whitsuntide and at the end of October. The mountain-road which here diverges to the right leads to *Poschiavo*, and across the *Bernina Pass* to the *Upper Engadine*; see *Baedeker's Switzerland*. The '*Confine Svizzero*' is ¾ M. to the N.W. of *Madonna di Tirano*. About ¼ hr. after leaving *Madonna di Tirano* we reach —

16½ M. *Tirano* (1505 ft.; *Albergo Italia*, by the post-office; *Posta*; *Stelvio*, by the lower bridge), a small town with old mansions of the *Visconti*, *Pallavicini*, and *Salis* families, where inundations of the *Adda* have also frequently occasioned serious damage.

The road now ascends more rapidly along the vine-clad slopes, passing *Sernio*, *Lovero*, and *Tovo*. To the S.W. rises the precipitous *Monte*

Masuccio (9240 ft.), a landslide from which in 1807 blocked up the narrow channel of the Adda, and converted the populous and fertile valley into a vast lake. At *Mazzo* the road crosses to the right bank of the Adda, and at the large village of (1½ M.) *Grosotto* (Leone d'Oro) it crosses the *Roasco*, which here issues from the *Val Grosina*. To the right, at the mouth of the latter, is the imposing ruined castle of *Venosta*. Beyond (1½ M.) *Grosio* the road recrosses to the left bank. In 1½ hr. more we reach —

28½ M. *Bolladore* (2840 ft.; *Posta*; *Hôtel des Alpes*). On the hill on the other side of the river rises the picturesque church of *Sondalo*. Beyond *Mondadizza* we again cross the Adda. The valley now contracts; to the E. lies *Le Prese*, at the mouth of the *Val di Rezzo*. We now enter the defile of *Serra di Morignone*, about 1 M. in length, which separates the Val Tellina from the '*Paese Freddo*', or 'cold region', of Bormio. We cross the Adda for the last time by the *Ponte del Diavolo*. The road enters the green *Valle di Sotto*, passes the hamlets of *Morignone* and *S. Antonio*, and at *Ceppina* reaches the level, green valley of Bormio, enclosed by lofty mountains, the lower slopes of which are clothed with pines, and the upper in part with snow. The road traverses the valley, crosses at (2 M.) *S. Lucia* the muddy *Frodolfo*, just above its confluence with the Adda, and in 20 min. more reaches —

41 M. *Bormio*, Ger. *Worms* (4020 ft.; **Posta*; **Alb. della Torre*, Piazza Cavour), an antiquated little Italian town, with numerous dilapidated towers, picturesquely situated at the entrance to the *Val Furva*. — The diligence goes on hence, ascending in numerous windings, to (2 M.) the —

**New Baths of Bormio* or *Bagni Nuovi* (4380 ft.), a handsome building on a terrace commanding a fine survey of the valley of Bormio and the surrounding mountains (Engl. church service in summer). The *Bagni Vecchi*, or old Baths of Bormio, are a little higher up (4750 ft.), perched on the rocks below the road; a picturesque footpath, shorter than the road, ascends to them in ¼ hr. Both baths are much frequented in July and August, and are closed in the middle of October (R. 3, D. 4 fr.). The springs, containing salt and sulphur (92-100° Fahr.), rise in the Dolomite cliffs near the old baths, whence the water is conducted to the new baths in pipes. They are mentioned by Pliny as known to the Romans. The old baths hewn in the rock are interesting. — From Bormio over the *Stelvio* to Meran or Innsbruck, see *Baedeker's Eastern Alps*.

21. From Menaggio on the Lake of Como viâ Lugano to Luino on the Lago Maggiore.

STEAM TRAMWAY from Menaggio to *Porlezza* in 1 hr. (fares 2 fr. 65, 1 fr. 45 c.). STEAMBOAT from *Porlezza* to *Lugano* in 1 hr. and thence to *Ponte Tresa* in 50 min. more (fares 4 fr. 50, 2 fr. 70 c.). STEAM TRAMWAY from *Ponte Tresa* to *Luino* in 1 hr. (fares 2 fr. 65, 1 fr. 45 c.). Through-tickets 9 fr. 80, 5 fr. 60 c.; return, Sunday, and circular tickets at a reduced rate (to be had on board any of the steamers). — Swiss custom-house examination on board the steamers in the Lake of Lugano, Italian custom-house at *Porlezza* or *Ponte Tresa*.

Menaggio, see p. 122. The railway-station is at the S. end of the village; the ticket-office is in the *Hôtel Menaggio*. The train waits for the steamer when the latter is late. The line at first ascends rapidly (5 : 100) to the hills above the lake, then turns sharply, and runs towards the N. Fine view to the right of the central part of the Lake of Como, with *Bellagio* in the middle. Farther on the line describes a wide bend, affording a view (right) of the *Val Sanagra*, with *Loveno* and the *Villa Vigoni* in the foreground (p. 122). We then thread a tunnel 110 yds. long. At stat. *Grandola*

(1260 ft.) we reach the highest point of the line, 610 ft. above the Lake of Como, whence the train descends rapidly (4:100), vià *Bene-Grona* (on the small *Lago del Piano*), *Piano*, and *S. Pietro*. It next crosses the *Cuccione* and *Beggo*, and reaches —

Porlezza (*Alb. del Lago*, mediocre), on the N. arm of the Lake of Lugano, with the Italian custom-house for travellers in the other direction. The railway-station is close to the steamboat-pier.

The ***Lake of Lugano** (890 ft.), called by the Italians *Lago Ceresio* after its doubtful Latin name, is scarcely inferior in beauty to its more celebrated neighbours Como and Maggiore, though its scenery is of a somewhat severer cast. The steamer (poor restaurant) proceeds towards Osteno, sometimes calling at *Cima*, at the foot of the steep hills on the N. bank.

Osteno (*Hôtel du Bateau; Rist. della Grotta*), on the S. bank of the lake, is frequently visited from Lugano on account of its remarkable grotto (return-fare 2 fr. 35 c.; ticket for the grotto, obtained on board the steamer, 75 c.).

The ***Grotto of Osteno** (locally called the *Orrido* or *Pescara*, 'fishermen's gorge') is 7 min. from the landing-place. We pass through the village; outside the gate we descend to the right before the stone-bridge, and cross the brook. The mouth of the gorge, in which there are two small waterfalls, is near a projecting rock. Visitors embark in a small boat and enter the grotto, the bottom of which is occupied by the brook. The narrow ravine through which we thread our way is curiously hollowed out by the water. Far above, the roof is formed by overhanging bushes, between which glimpses of blue sky are obtained. The gorge is terminated by a waterfall. — The **Tufa Grottoes of Rescia** may also be visited before the steamer returns from Porlezza. Boat (with two rowers, there and back 2½ fr.) round the promontory to the E. of Osteno in ¼ hr. to the hamlet of *Rescia*; thence by a narrow path to the grottoes in 5 min. (torches ½ fr.). The dome-shaped grottoes, encrusted with calcareous sinter and stalactites, are connected by a low passage (caution necessary). From the second is seen a pretty waterfall in a gorge. In the vicinity are tufa-quarries, containing interesting fossils.

A road leads from Osteno to the S.W. to (6 M.) **Lanzo d'Intelvi** (3115 ft.; *Caffè Centrale*, moderate, déj. 2 fr.; 1¼ M. above it is situated the **Hôt. Belvedere*, pens. 8-10 fr.), a pleasant spot for some stay (English Church Service in summer), with a fine view of the Lake of Lugano and the Alps with Mte. Rosa. [Those whose destination is the *Hôtel Belvedere* take the footpath to the right, about ¾ M. before reaching Lanzo, which soon joins the road ascending to the hotel.] A road also leads to it from (7 M.) *Maroggia* (p. 13), and another from *Argegno* on the Lake of Como (8½ M.; see p. 119). Near Lanzo (20 min.) are the baths of *Paraviso*. Bridle-path to *Mte. Generoso* (p. 113), 5½ hrs.

The steamer now steers obliquely across the lake, leaving to the right *Cresogno* and *Loggio* on the N. bank, to **S. Mamette** (*Stella d'Italia*), beautifully situated at the mouth of the picturesque *Val Soldo*, with *Castello* high above it (p. 12).

The finest part of the lake lies between S. Mamette and Lugano. Beyond **Oria**, with the Villa Bianci, the station for *Albogasio*, we enter Switzerland. *Bellarma*, to the right, is the first village on Swiss soil; the slopes of *Mte. Caprino* (p. 11), to the S., are also in Switzerland. The steamer touches at **Gandria** (p. 11), at the foot of *Mte. Brè* (p. 12), with its gardens borne by lofty arcades and its

vine-terraces, and then turns into the pretty bay of Lugano, leaving *Castagnola* (p. 11) to the right. The Mte. S. Salvatore rises conspicuously on the S. side of the bay.

Lugano, see p. 8. The station of the St. Gotthard Railway lies high above the town, 1 M. from the steamboat-quay (cable-railway).

As we leave Lugano we enjoy a fine retrospect of the town, with Mte. Brè (p. 12) to the N. The steamer rounds the promontory of *S. Martino*, the spur of Monte S. Salvatore, on the right; to the left rises *Monte Caprino* (p. 12). On some trips the steamer calls at **Campione**, an Italian enclave in Swiss territory. To the left rise the steep flanks of *Mte. Generoso* (p. 13). The arch of the viaduct (p. 13) through which the boat now passes, with lowered funnel, frames a picturesque glimpse of scenery. The vessel touches at **Melide** on the W. and sometimes at *Bissone* on the E. bank.

At this point a fine view is obtained of the arms of the lake opening to the S.E. and the S.W., with *Mte. S. Giorgio* (3590 ft.) rising between them. The steamer enters the S.W. arm and stops at **Morcote**, a small town with arcaded houses, picturesquely situated on the vine-clad slopes of *Monte Arbostora* and commanded by a church and a ruined castle.

Brusin-Arsizio, on the E. bank, and *Porto Ceresio*, the port of Varese (p. 129), situated on Italian soil in a bay of the S. bank, are not called at by the express-steamers. Farther on the lake bends to the N. On the W. (Italian) bank lies *Brusin-Piano*, which is also left unvisited by the express-steamers. Opposite is *Figino*, to the N.E. of which Mte. S. Salvatore again comes into sight.

Turning to the left, the vessel now steers through the *Stretto di Lavena*, a narrow channel leading into the westernmost bay of the lake, which is almost completely enclosed by mountains, with the village of *Lavena* on the left, and the sheer *Monte Caslano* (1710 ft.) on the right. At the W. end of the bay is —

Ponte Tresa, consisting of two villages, the larger of which is Swiss and the smaller Italian, divided by the river *Tresa* which issues from the lake here. The railway-station and steamboat-quay are on the Italian side. Italian custom-house examination.

THE ROAD FROM LUGANO TO PONTE TRESA (6 M.), which may be recommended to pedestrians, ascends to the Restaurant du Jardin in *Soregno* (see p. 10), descends past the small *Lake of Muzzano*, and traverses the broad valley of the *Agno*. Crossing this stream, which flows into the W. arm of the Lake of Lugano, we reach the small town of *Agno*, beyond which the road crosses the *Magliaso* and passes the church of *Magliasina*. Finally we pass through the Swiss part of *Ponte Tresa*, cross the bridge to the left, and reach the railway-station.

THE STEAM TRAMWAY FROM PONTE TRESA TO LUINO, at first ascending a little, follows the fertile green valley of the rapid and clear *Tresa*, which here forms the boundary between Italy and Switzerland. Several torrents are crossed, and numerous villages

and churches are seen perched among the rocks. Beyond the station of ($3\frac{1}{2}$ M.) *Cremenaga*, the train passes through two tunnels and crosses the river, the right bank of which is now also Italian. The valley contracts, and the banks become steeper. 6 M. *Creva*, with important manufactories. Crossing finally the Bellinzona-Novara line (p. 50; station to the left), we arrive at ($7\frac{1}{2}$ M.) *Luino*, where the station adjoins the Lago Maggiore steamboat-quay (see p. 133).

22. From Milan to Laveno and Arona.

1. FROM MILAN TO LAVENO.

a. *VIÀ SARONNO AND VARESE.* — $45\frac{1}{2}$ M. RAILWAY in $2\frac{1}{2}$ -3 hrs. (fares 7 fr., 4 fr. 70, 2 fr. 80 c.).

From Milan to ($13\frac{1}{2}$ M.) *Saronno*, see p. 111. — The line follows thence the Milan and Laveno road, passing (16 M.) *Gerenzano*. ($17\frac{1}{2}$ M.) *Cislago*, ($19\frac{1}{2}$ M.) *Mozzate*, ($20\frac{1}{2}$ M.) *Locate*, ($21\frac{1}{2}$ M.) *Abbiate Guazzone*, and ($22\frac{1}{2}$ M.) *Tradate*. Then follow: $24\frac{1}{2}$ M. *Venegono Inferiore*; 26 M. *Venegono Superiore*; $27\frac{1}{2}$ M. *Vedano*.

About $1\frac{1}{2}$ M. to the W. of Venegono Superiore, and $\frac{3}{4}$ M. to the S.W. of Vedano, is *Castiglione d'Olna* (*Albergo S. Antonio*, tolerable), with 1500 inhab. and some interesting works of art. The choir of the high-lying COLLEGIATE CHURCH contains *Frescoes by *Masolino* of Florence (1428), master of *Masaccio* (p. 411): at the sides of the windows scenes from the life of St. Stephen; on the vaulting, Birth of Christ, Annunciation, Assumption of the Virgin, Marriage of the Virgin, Adoration of the Magi, and Angels playing musical instruments; on the left is the monument of Card. Branda Castiglione by *Leonardus Griffus* (1443). The sacristy contains some valuable church-furniture and an Annunciation on panel ascribed to *Masolino*. — The sacristan (1 fr.) conducts visitors across the court to the *BAPTISTERY, in which there are well-preserved frescoes by *Masolino* (1435). Outside, the Annunciation; within, on the right, the daughter of Herodias begging the head of John the Baptist and bearing it to her mother. The rocky cave in the background is the saint's tomb; on the vaulting, early fathers; farther to the right, John the Baptist in prison, and preaching before Herod. On the rear wall is a *Baptism of Christ (the three figures undressing themselves to the right are interesting indications of the awakening study of the human form); below, on the left, John preaching Christ as the Messiah; above, God the Father between angels. — In front of the *Chiesa di S. Sepolcro*, in the lower part of the town, stand two gigantic figures of saints.

29 M. *Malnate*.

32 M. *Varese.* — *Hotels.* *GRAND HÔTEL VARESE (EXCELSIOR), a large establishment, formerly the Villa Recalcatti, in an open situation outside the town, with a splendid view of the Monte Rosa and the whole chain of the W. Alps, R., L., & A. 4, B. $1\frac{1}{2}$, déj. 3, D. 5, pens. 8, omn. $\frac{3}{4}$ fr.; omnibus. — In the town: EUROPA; ANGELO; LEONE D'ORO; GAMBERO, well spoken of, R., L., & A. $1\frac{3}{4}$ fr. — *Cafés:* *Siberia*, *Pini*, etc., under the arcades in the main street.

English Church Service in the Grand Hôtel Varese.

Varese (1250 ft.) is a thriving place with 13,500 inhab. (including the suburbs) and silk, paper, furniture, and other manufactories. In summer the pleasant environs attract a number of wealthy Milanese families, who possess villas here and in the neigh-

bourhood. The church of *S. Vittore*, rebuilt about 1600, with a tower 246 ft. in height, contains a St. George by Crespi, and a Magdalene by Morazzone. The *Giardino Pubblico* commands fine views. Among the villas may be mentioned: *Palazzo Veratti*, known as *La Corte*, Via Luigi Sacco, now the property of the town; *Villa Ducale Litta*, on the road to Biume Superiore; *Villa Ponti*, to the N.E., on the road to Biume Inferiore; then, near the latter village, *Villa Litta Modignani*, which still bears traces of a skirmish fought here on 26th May, 1859; *Villa Taccioli*, *Poggi*, and others.

WALKS. To the *Colle Campiglio*, $1\frac{1}{2}$ M. to the S., on the road to Masnago and Laveno, commanding a fine view; thence viâ *Masnago* and *Casciago* (where the Villa Castelbarco affords a fine *View of the five lakes and the chain of Mte. Rosa) to *Luhate*, whence a beautiful view to the S.W. is obtained of the *Lake of Varese* and the small adjacent *Lake of Biandrone*, and also of the farther distant lakes of *Monate* and *Comabbio*. To *S. Albino*, $1\frac{3}{4}$ M. to the S. of Varese, with a view of the lake; to the *Lago di Varese* (Osteria della Schiranna), $2\frac{1}{2}$ M.; then, skirting the lake, to *Gropello*, *Oltrona*, *Voltorre* (where there is an old monastery of the Canonici Lateranensi with interesting Romanesque cloisters), and *Gavirate*, $7\frac{1}{2}$ M. (see below).

The most interesting excursion, however, is by *S. Ambrogio* and *Fogliaro* to the **Madonna del Monte* (2885 ft.), a celebrated resort of pilgrims, $7\frac{1}{2}$ M. to the N.E. (carriage-road to *Prima Cappella*, with two inns, then a bridle-path; donkeys for hire, guide unnecessary). Fourteen chapels or stations of various forms, adorned with frescoes and groups in stucco, have been erected along the broad path by which the monastery and church on the mountain are attained. Several taverns adjoin the monastery. The view hence is not less celebrated than the peculiar sanctity of the spot. The small lakes of Comabbio, Biandrone, and Monate, that of Varese, two arms of the Lago Maggiore, part of the Lake of Como, and the expansive and fruitful plain as far as Milan are visible. — A far more comprehensive view, including the glacier-world also, is obtained (best by morning-light) from the *Tre Croci* (3965 ft.), 1 hr. to the N.W. of the Madonna. Comp. the *Map*, p. 120.

FROM VARESE TO COMO, $18\frac{1}{2}$ M. Railway in $1\frac{1}{4}$ hr. (3 fr. 10, 2 fr. 20, 1 fr. 55 c.). — The line crosses the Olona. At (3 M.) *Malnate* the line to Milan (p. 128) branches off to the right. — $6\frac{1}{2}$ M. *Solbiate*. — 10 M. *Olgiate* is the highest point on the line (about 790 ft. above the Lake of Como), in a fertile region with numerous villas. — $11\frac{1}{2}$ M. *Lurate Caccivio*; $12\frac{1}{2}$ M. *Civello*; 14 M. *Grandate*; $15\frac{1}{2}$ M. *Camerlata*. Finally ($17\frac{1}{2}$ M.) *Como* (Porta del Torre) and ($18\frac{1}{2}$ M.) *Como* (Stazione Ferrovia Nord, on the lake; comp. p. 113).

From Varese to *Gallarate* (Milan), see p. 130.

FROM VARESE TO PORTO CERESIO, $7\frac{1}{2}$ M., diligence twice daily in $1\frac{1}{4}$ hr. (fares $3\frac{1}{2}$ or 3 fr.; one-horse carr. 10, two-horse 20 fr.). This is a very picturesque drive. The road leads by *Biume Inferiore*, *Induno* (with the Villa Medici) and *Arcisate* to *Bisuschio*, where the Villa Cicogna, with a large park in the Italian style, commands a splendid view of the Lake of Lugano. It then crosses the *Brivio*, passes *Besano*, and soon reaches *Porto Ceresio* on the Lake of Lugano (p. 127).

The next railway-stations beyond Varese are (34 M.) *Casbeno* and ($37\frac{1}{2}$ M.) *Barasso*, with numerous villas. The train then passes near the N.W. extremity of the Lago di Varese and reaches ($38\frac{1}{2}$ M.) *Gavirate*, near which are quarries of 'marmo majolica', a kind of marble used for decorative purposes. View of Monte Rosa. $40\frac{1}{2}$ M. *Coquio*; 42 M. *Gemonio*. Farther on, the *Boesio*, which flows through the *Val Cuvio*, is crossed, and, beyond

(43 M.) *Cittiglio*, its right bank skirted. The line then leads past the S. base of the *Sasso del Ferro* to —

45½ *Laveno* (p. 134), on the E. bank of the Lago Maggiore, a station on the Bellinzona and Genoa line (p. 51) and also a steam-boat-station. — Boat to the Borromean Islands, see pp. 131, 135-137.

b. VIÀ GALLARATE. — 45½ M. RAILWAY in 2-2¼ hrs. (fares 8 fr. 25, 5 fr. 80, 3 fr. 75 c.). — TRAMWAY to Gallarate (passing many of the railway-stations) in 2¾ hrs. (fares 2 fr. 25, 1 fr. 50 c.); to Saronno and Tradate in 2½ hrs.

Milan, see p. 89. — 4 M. *Musocco*; 9 M. *Rhò* (p. 50), with the church of the Madonna dei Miracoli by Pellegrini; 11½ M. *Vanzago*; 15 M. *Parabiago*. 17½ M. *Legnano*, where Frederick Barbarossa was defeated by the Milanese in 1176; the principal church contains a fine altar-piece, one of the best works of Luini. — 21 M. *Busto Arsizio* (Albergo del Vapore, clean), the church of which, designed by Bramante, contains frescoes by Gaudenzio Ferrari. Branch-line to Novara and Seregno (p. 50). — 25½ M. *Gallarate*, a town with 8000 inhab., at the S.E. base of a range of hills which form the limit of the vast and fruitful Lombard plain, planted with maize, mulberries, and vines. It contains a technical school and carries on large manufactures of textile fabrics. The line to Arona (see below) diverges here.

FROM GALLARATE TO VARESE, 11½ M., railway in 40 min. (fares 1 fr. 70, 1 fr. 5, 50 c.). The train passes through a mountainous region. — 5 M. *Albizzate*; 9½ M. *Gazzada*. — 11½ M. *Varese*, see p. 123.

29½ M. *Besnate*; 31½ M. *Crugnola-Cimbro*; 35 M. *Ternate-Varano*, on the little lake of *Comabbio*; 38½ M. *Pregano-Travedona*, the latter being on the E. bank of the little lake of *Monate*; 40½ M. *Besozzo*; 43½ M. *San Giano*. — 45½ M. *Laveno*, see p. 134.

2. FROM MILAN TO ARONA.

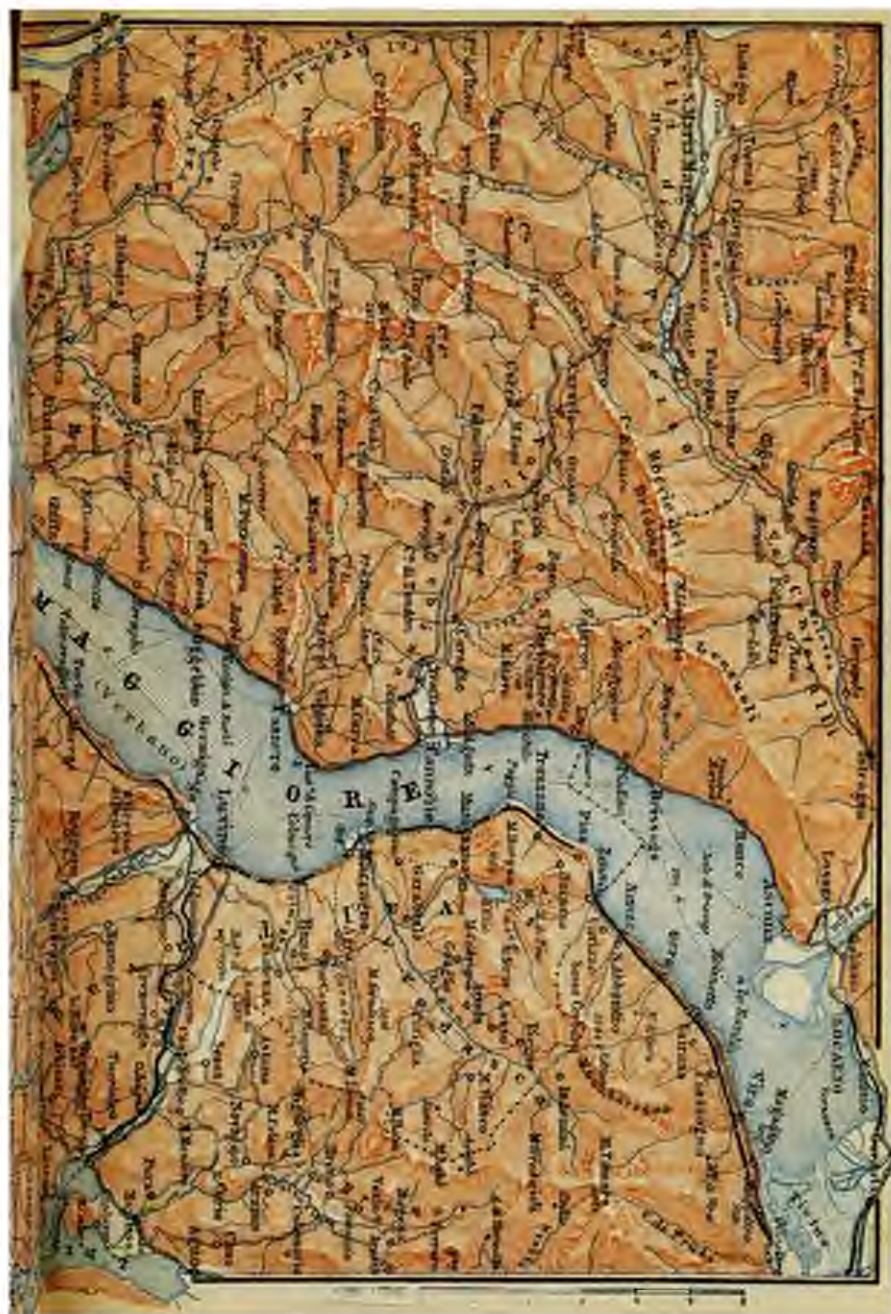
42 M. RAILWAY in 2-2½ hrs. (fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.).

From Milan to (25½ M.) *Gallarate*, see above. — 30½ M. *Somma-Lombardo*, where Hannibal overthrew P. Cornelius Scipio in B. C. 218. — 33 M. *Vergiate*. Tunnel. — 36 M. *Sesto-Calende*, junction of the line from Bellinzona to Genoa (p. 51). The train now crosses the Ticino, which issues here from *Lago Maggiore*, and then skirts the S. bank of the lake.

42 M. *Arona*. — *ALBERGO REALE D'ITALIA & POSTA, R., L., & A. 3-4, B. 1½, déj. 3, D. 4, pens. 7-9, omn. ½ fr.; *ALB. SAN GOTTARDO, R., L., & A. 2-2½, B. 1½, déj. 2½, D. 4, pens. 7 fr., both on the quay; ANCORÀ, behind the S. Gottardo. — *Café* adjoining the Albergo Reale; *Café du Lac*, near the quay; *Caffè della Stazione*. — Munich beer opposite the station.

Arona (740 ft.), an ancient town on the W. bank, about 3 M. from its S. extremity, with 3720 inhab., extends upwards on the slope of the hill. In the principal church of *S. Maria*, the chapel of the Borromean family, to the right of the high-altar, contains the *Holy Family as an altar-piece, by *Gaudenzio Ferrari* (1510);





it is surrounded by five smaller pictures, the upper representing God the Father, at the sides eight saints and the donatrix. The adjacent church contains a high-altarpiece by *Ambr. Borgognone*.

On a height overlooking the entire district, $\frac{1}{2}$ hr. to the N. of the station and pier, is a colossal *Statue of S. Carlo*, 70 ft. in height, resting on a pedestal 42 ft. high, erected in 1697 in honour of the celebrated Cardinal, Count Carlo Borromeo, Archbishop of Milan (born here in 1538, died 1584, canonised 1610).

The head, hands, and feet of the statue are of bronze, the robe of wrought copper. Notwithstanding its enormous dimensions, the statue is not devoid of artistic merit. The various parts are held together by iron cramps attached to a pillar of masonry in the interior. The enterprising visitor may enter the interior (50 c.) and climb to the head of the statue, which will hold three persons; but the ascent is far from pleasant.

The adjacent church contains a few relics of S. Carlo. The extensive building in the vicinity is an *Ecclesiastical Seminary*.

From Arona to *Oleggio* (*Novara*), see p. 51.

23. Lago Maggiore.

PLAN for a circular tour round the three lakes, see p. 117. The finest part of the Lago Maggiore is the W. bay, with the *Borromean Islands*, which are best visited from Pallanza, Stresa, or Baveno by small boat.

Railways. — FROM BELLINZONA TO LOCARNO, 14 M., in $\frac{3}{4}$ hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.). Through-tickets including the steamboat on Lago Maggiore are issued for Pallanza (5 fr. 90, 5 fr. 20, 3 fr. 15 c.), etc. (comp. p. 135).

FROM BELLINZONA TO SESTO-CALLENDE VIA LUINO, 47 $\frac{1}{2}$ M., in 2-2 $\frac{3}{4}$ hrs. (fares 8 fr. 45, 5 fr. 95, 3 fr. 90 c.); to *Luino* in 1 $\frac{1}{4}$ -1 $\frac{1}{2}$ hr. (fares 4 fr. 50, 3 fr. 20, 2 fr. 10 c.). — Intermediate stations: 2 $\frac{1}{2}$ M. *Giubiasco*; 5 $\frac{1}{2}$ M. *Cadenazzo*; 10 $\frac{1}{2}$ M. *Magadino*; 12 $\frac{1}{2}$ M. *S. Nazzaro*; 14 $\frac{1}{2}$ M. *Ranzo-Gera*; 17 M. *Pino*, the first Italian station; 21 M. *Maccagno*; 25 M. *Luino*, with both the Italian and the Swiss custom-houses; 29 M. *Porto Valtravaglia*; 34 M. *Laveno*; 36 $\frac{1}{2}$ M. *Leggiamo-Monvalle*; 40 $\frac{1}{2}$ M. *Ispra*; 43 $\frac{1}{2}$ M. *Taino-Angera*; 47 M. *Sesto Calende*. Stations on this line are denoted by a capital R. in the following description.

From *Luino* to *Lugano*, see pp. 128, 127; from *Laveno* to *Varese*, see pp. 130-128.

Steamboat twice daily in summer from Locarno to Laveno, and seven or eight times daily from Laveno to Intrà, Pallanza, the Borromean Islands, Stresa, and Arona. From Locarno to Arona 5 $\frac{1}{2}$ hrs., from Luino to Isola Bella 2 $\frac{3}{4}$ (from Laveno 1 $\frac{1}{4}$) hrs.; from Isola Bella to Arona 1 $\frac{1}{4}$ hr. (fare from Locarno to Arona 5 fr. 85 or 3 fr. 20 c., from Luino to Isola Bella 2 fr. 15 or 1 fr. 30 c., from Isola Bella to Arona 1 fr. 70 c. or 1 fr., *landing and embarking included*). The steamboat is the best and cheapest conveyance to Isola Bella. Strict punctuality is not always observed. Some of the boats are saloon-steamers, with restaurants on board. — STATIONS (those in *Italics* not always touched at): Locarno, *Magadino*, *Ascona* (small boat stat.), *Gerra*, Brissago, Cannobbio, *Maccagno*, *Luino*, *Cannero*, *Oggebbio*, *Ghiffa* (small boat stat.), *Porto Valtravaglia*, Intrà, Laveno, Pallanza, *Suna* (small boat stat.), *Feriolò* (small boat stat.), Baveno, *Isola Superiore*, Isola Bella, Stresa, Belgirate, Lesa, Meina, *Angera*, Arona.

Boat (barca). For 2 hrs., 2 $\frac{1}{2}$ fr. for each rower; for 1-3 pers. 2 rowers are required; 4-6 pers. 3, more than 6 pers. 4 rowers. More favourable terms may sometimes be obtained, and in every case a bargain should be struck before the boat is entered. A small fee is usually expected in addition to the stipulated fare (comp. p. 118).

FROM BELLINZONA TO LOCARNO (fares, see above). The train

follows the Lugano line (p. 8) as far as ($2\frac{1}{2}$ M.) *Giubiasco*, then diverges to the right and traverses the broad lower valley of the Ticino. — $5\frac{1}{2}$ M. *Cadenazzo*, the junction of the line skirting the E. bank of the lake to Luino, Novara, and Genoa (R. 10). — The Locarno branch crosses the Ticino below *Cugnasco*, and the *Verzasca*, which dashes forth from a gorge on the right, beyond (10 M.) *Gordola*. It then skirts the Lago Maggiore to (14 M.) *Locarno*, where the railway-station is a few hundred paces from the steamboat-pier.

Locarno. — *GRAND HÔTEL LOCARNO, with garden, view of the lake, and English Chapel, R., L., & A. 3-6, B. $1\frac{1}{2}$, déj. 3, D. 5, pens. 8-12 $\frac{1}{2}$ fr.; *HÔTEL-PENSION REBER, with garden on the lake, moderate, pens. 6-7 fr.; *CORONA, on the lake, R., L., & A. $1\frac{1}{2}$ -3, B. $1\frac{1}{4}$, déj. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, pens. 6-7, omn. $\frac{1}{2}$ fr.; *HÔT. SUISSE, in the chief piazza. R. $1\frac{1}{2}$ -2, L. & A. 1, B. 1-1 $\frac{1}{4}$. D. 3, pens. 6-7, omn. $\frac{1}{2}$ fr.; ALBERGO S. GOTTARDO, near the station, R., L., & A. from $1\frac{1}{2}$, B. 1, déj. incl. wine $2\frac{1}{2}$, D. incl. wine 3, board 4 fr.; RISTORANTE GIARDINO, at the harbour, unpretending, R., L., & A. 1 fr. 20 c. — Furnished rooms at *Giul. Borghetti's*. — *Rail. Restaurant*.

Locarno (680 ft.; pop. 2800, Rom. Cath.), suitable for a prolonged stay, is situated at the mouth of the *Maggia*, the deposits of which have formed a considerable delta. Politically Locarno is Swiss, but the character of the scenery and population is thoroughly Italian. Great national festival on 8th Sept., the Nativity of the Virgin. The *Collegiate Church* contains a few good pictures. The pilgrimage-church of **Madonna del Sasso* (1170 ft.), on a wooded eminence above the town, commands a remarkably fine view ($\frac{1}{2}$ hr.; steep paved path, with the 'stations'). The church contains an *Entombment by Ciseri. The view from *Mte. della Trinità*, 10 min. higher up, is still more picturesque. The chapel contains a marble group of the Resurrection by Rossi.

The **Lago Maggiore* (645 ft.; greatest depth 2800 ft.), the *Lacus Verbanus* of the Romans, is about 37 M. long and averages 2-3 M. in width (area 81 sq. M.). The N. portion of the lake, also called the *Lake of Locarno*, belongs to Switzerland; the W. bank beyond the brook *Valmara*, and the E. bank from *Dirinella* belong to Italy. Its principal tributaries are on the N. the *Ticino* (*Tessin*) and the *Maggia*, and on the W. the *Tosa*. The river issuing from the S. end of the lake retains the name of *Ticino*. The banks of the N. arm are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The W. bank affords a succession of charming landscapes. The water is of a green colour in its N. arm, and deep blue towards the S.

The names of the steamboat-stations are printed below in bolder type, but some of them are not always touched at (comp. p. 131). — Opposite Locarno, at the mouth of the Ticino, lies **Magadino** (R.; *Hôtel Bellevue*, on the lake), comprising two villages, *Magadino Inferiore* and *Superiore*.

The W. bank of the lake, to the S. of Locarno, is studded with country-houses, villages, and campanili. On the bank of

the lake runs the road from Locarno to Pallanza. In an angle lies **Ascöna**, with its castle and seminary; higher up, on the slope, **Ronco**. Passing the two small *Isole di Brissago*, the steamer reaches **Gera** (R.) on the E. bank, and then, on the W. bank, **Brissago** (*Hôtel Suisse*), a delightful spot, with picturesque white houses, and a fine group of cypresses near the church. The slopes above are covered with fig-trees, olives, and pomegranates, and even the myrtle flourishes in the open air. Brissago is the last Swiss station. The Italian custom-house examination is made on board the steamer.

Opposite Brissago, on the E. bank, lies the Italian village of **Pino** (R.).

S. Agäta and **Cannobbio** (**Hôtel Cannobbio*, R. $1\frac{1}{2}$ -3, pens. 6 fr.; *Albergo delle Alpi*, moderate; **Villa Badia*, $1\frac{1}{2}$ M. to the S., 260 ft. above the lake, pleasant and quiet, pens. 5-6 fr.) are also on Italian territory. The latter is one of the oldest and most prosperous villages on the lake, situated on a plateau at the entrance of the *Val Cannobbina*, and overshadowed by richly-wooded mountains. In the church *della Pietà*, the dome of which is in the style of Bramante, is a *Bearing of the Cross, with a predella representing worshipping angels, by Gaud. Ferrari (about 1525). Pleasant walk of $\frac{1}{2}$ hr. up the beautiful Val Cannobbina to the hydropathic of *La Salute* (open from June to Oct.), and thence to the (20 min.) *Orrido*, a rocky chasm with a bridge and in spring a waterfall.

The steamer now steers to the E. bank, and stops at **Maccagno** (R.; *Alb. della Torre*), with a picturesque church and an ancient tower, whence we may visit the (2 hrs.) loftily situated *Lago d'Eglio* (2950 ft.; *Hotel; fine view). The viaducts and tunnels of the St. Gotthard Railway are now seen skirting the lake. Passing *Casineda*, in a wooded ravine, we next reach —

Luino (R.). — The STEAMBOAT PIER adjoins the waiting-room (déj. incl. wine 3, D. incl. wine $4\frac{1}{2}$ fr.) of the *Steam Tramway to Ponte Tresa* (Lugano; see p. 8). By passing to the left of this station and the statue of Garibaldi and following the wide new 'Via Principe di Napoli' we reach (10 min.; omnibus 40, trunk 50, smaller package 25 c.) the STAZIONE INTERNAZIONALE, the station of the Bellinzona and Genoa line, where the Italian and Swiss custom-house examinations take place (*Restaurant, déj. 3 fr.).

Hotels. *GRAND HÔTEL SIMPLON & TERMINUS, on the lake, to the S. of the town, with a garden, R., L., & A. 3-5, B. $1\frac{1}{2}$, déj. 3, D. $4\frac{1}{2}$, pens. 10, omn. $\frac{3}{4}$ fr.; HÔTEL SUISSE & DE LA POSTE, R., L., & A. $2\frac{1}{2}$ - $3\frac{1}{2}$, B. $1\frac{1}{4}$, déj. 3, D. 4, pens. 8, omn. $\frac{3}{4}$ fr.; VITTORIA, well spoken of, R., L., & A. 4, B. $1\frac{1}{4}$, déj. $2\frac{1}{2}$, D. 4, pens. 8, omn. $\frac{3}{4}$ fr.; these two near the steamboat-pier. — Near the Stazione Internazionale: MILANO, R. $1\frac{1}{4}$, L. & A. 1 fr., B. 80 c., déj. incl. wine 2, D. incl. wine 3, pens. 7 fr.; ANCORA.

Luino or **Luvino**, a busy little town with 2800 inhab., is situated at the base and on the slopes of the mountain, a little to the N. of the mouth of the *Tresa*. It affords good headquarters for a prolonged stay on account of its ample railway and steamer facilities. The *Statue of Garibaldi*, near the pier, commemorates his brave but futile attempt to continue the contest here with his devoted guerilla band after the conclusion of the armistice between Piedmont and

Austria on Aug. 15th, 1848. The principal *Church* is adorned with frescoes by Bernardino Luini, a native of the place (c. 1470-1530). Among the numerous tasteful villas in the vicinity is the *Palazzo Crivelli*, to the N., surrounded by pines. Pleasant walk to *Maccagno* (p. 133). — At the mouth of the *Margorabbia*, $\frac{1}{2}$ M. to the S., lies *Germignaga*, with the large silk-spinning (*filanda*) and winding (*filatoja*) factories of E. Steheli-Hirt of Zürich. (Admission on application to Mr. Bodmer, the manager.)

On the W. bank rise two grotesque-looking castles (*Castelli di Cannero*), half in ruins, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. — **Cannëro** (*Alb. Nizza*; *Alb. Cannero*) is beautifully situated in the midst of vineyards and groves of chestnuts, which extend far up the slopes of the mountain. The W. bank is clothed with the richest vegetation, and studded with innumerable white houses and a succession of picturesque villages.

The next stations are **Oggebbio** and **Ghiffa** (**Hôtel Ghiffa*) on the W. bank, and **Porto Valtravaglia** (R.; *Osteria Antica*) on the E. In a wooded bay beyond the last lies *Calde*, with the ancient tower of the *Castello di Calde* on an eminence. Then, to the E., —

Laveno (R.; *Posta*, R. 2, A. $\frac{1}{2}$, B. $1\frac{1}{4}$, D. $3\frac{1}{2}$ fr., well spoken of; *Moro*), a village of some importance, beautifully situated in a bay at the mouth of the *Boesio*, formerly a fortified harbour for the Austrian gunboats. The ruinous fort on a headland $1\frac{1}{2}$ M. to the W. commands a charming view of the lake and the mountains beyond. A mortuary and a small museum of local relics, both erected in 1889 on the headland, commemorate a skirmish between the Austrians and the followers of Garibaldi in 1859. The station of the Sesto-Calende line (p. 131) is about $\frac{3}{4}$ M. from the steamboat quay; the Varese (and Milan, p. 129) station adjoins the pier.

Behind Laveno rises the green **Sasso del Ferro** (3485 ft.), the most beautiful mountain on the lake, easily ascended in $2\frac{1}{2}$ hrs., and commanding a magnificent view of the lake, the plain as far as Milan, and the Monte Rosa chain. — Interesting excursion to the convent of *S. Caterina del Sasso*, $\frac{1}{4}$ hr. to the S. of Laveno, high above the lake. Imbedded in the vaulted roof of the church is a rock, which fell upon it in the last century and has remained there ever since.

As the boat approaches Intra, the valley, which here opens to the W., suddenly discloses a view of the N. neighbours of Monte Rosa: first the Strahlhorn, then the Mischabel and Simplon. They are lost to view as the steamboat turns the point between Intra and Pallanza, but soon re-appear and remain visible until Isola Bella is reached.

Intra (**Hôtel de la Ville et Poste*, *Vitello e Leone d'Oro*, now united, R. & A. $2\frac{1}{2}$ - $3\frac{1}{2}$, B. $1\frac{1}{4}$ fr.; *Hôtel Intra*; *Agnello*), a flourishing town (5700 inhab.) with manufactories chiefly belonging to Swiss proprietors, is situated on alluvial soil, between two mountain-streams, the *S. Giovanni* and *S. Bernardino*. On the

quay is a marble statue of Capt. Simonetta. — The garden of the **Villa Barbò*, or *Franzosini*, 1 M. to the N., contains a magnificent magnolia, 65 ft. in height, and $\frac{3}{4}$ M. beyond it is the **Villa Ada* of M. Ceriani, also noteworthy for its wealth of vegetation (palms, huge eucalypti, etc.). On the promontory of Castagnola (see below), $1\frac{1}{2}$ M. to the S., is the *Villa S. Remigio*, the residence of the Browne family (visitors admitted; *View from the balcony).

Pleasant walk from Intra to the N. by the new road (shaded short-cuts for walkers), via *Arizzano* to ($\frac{3}{4}$ M.) *Bee* (1935 ft.; **Alb. Bee*), with a fine view of Lago Maggiore, and to (3 M.) *Premeno* (2600 ft.; **Hôtel-Pension Premeno*, finely situated). Above it (10 min.) is the *Tornico*, a platform laid out in honour of Garibaldi, with a good spring and a beautiful view of the Alps. A few min. higher is the **Bellavista*, an admirable point of view, commanding the lake to the E., and the beautiful and fertile Val Intragna to the W., with its numerous villages.

To the S. of Intra the *Punta della Castagnola*, with its wealth of luxuriant vegetation, stretches far into the lake. The finely situated *Hôtel Eden*, formerly *Garoni* (see below), on the Punta, lies $1\frac{1}{2}$ M. from Intra, and $\frac{1}{2}$ M. from Pallanza. At the foot of the hill is the Birreria della Castagnola. The little *Isola S. Giovanni*, near Pallanza, is one of the Borromean Islands.

Pallanza. — **GRAND HÔTEL EDEN* (see above), with extensive view, R., L., & A. $3\frac{1}{2}$ -7, B. $1\frac{1}{2}$, déj. 3, D. 5, pens. 7-12, omn. 1 fr.; **GRAND HÔTEL PALLANZA*, a large house, finely situated, $\frac{1}{2}$ M. from the landing-place, with the *Villa Montebello* and several other dépendances, R. & L. $2\frac{1}{2}$ -6, A. 1, B. $1\frac{1}{2}$, déj. 3, D. 5, warm bath $2\frac{1}{2}$, lake-bath $1\frac{1}{2}$, board in summer $7\frac{1}{2}$ -12 $\frac{1}{2}$, in winter 7-10 $\frac{1}{2}$ fr. — **POSTA*, on the lake (Engl. land-lady), R., L., & A. $2\frac{1}{2}$ -3 $\frac{1}{2}$, B. $1\frac{1}{4}$, déj. $2\frac{1}{2}$, D. 4, pens. 6-8, omn. $\frac{1}{2}$ fr.; *HÔT. MILAN*, also on the lake, B. $1\frac{1}{4}$, D. incl. wine $3\frac{1}{2}$ fr.; *ITALIA*; *S. GOTTARDO*; **PENS. VILLA MAGGIORE*, R. $1\frac{1}{2}$ -2 fr., L. 30 c., B. 1, déj. 2, D. 3, pens. 5-6 fr. — *Café Bolongaro*, at the steamboat pier.

DILIGENCE to Gravello, 4 times daily, see pp. 3, 4; the *Hôtel Pallanza* also sends a private omnibus ($\frac{1}{2}$ fr.).

Boat with one rower to the *Isola Madre* and back $2\frac{1}{2}$, with two $4\frac{1}{2}$ fr., to *Isola Bella* and back $3\frac{1}{2}$ or 6; to both islands and back 4 or 7; to *Stresa* and back $3\frac{1}{2}$ or 6; to *Laveno* and back $3\frac{1}{2}$ or 7, etc. The traveller should ask to see the tariff before embarking. The hotels also possess boats, for which the charges are similar.

English Church Service in the *Grand Hôtel Pallanza*.

Pallanza, a thriving little town with 3200 inhab., delightfully situated opposite the Borromean Islands, commands a view of them, and of the lake. As the most sheltered and warmest spot on the Lago Maggiore, it enjoys a repute as a winter-resort, especially as an intermediate stage between the Riviera and more northerly climes. The banks of the lake are skirted by pleasant promenades. The nursery gardens of *Rovelli*, *Cerutti*, and others deserve a visit.

Pleasant walk by the shady avenue of chestnut-trees leading to the *Madonna di Campagna*; by the church to the right round the *Monte Rosso* (720 ft.), and up the left bank of the *S. Bernardino*, to the picturesque bridge of *Santino* and the ancient Roman bridge between *Cossogno* (Inn, good wine) and *Rovegno* (2 hrs.), whence we may return via *Bieno*, *Cavandone*, and *Suna*. — A pleasant drive ($2\frac{1}{4}$ hrs. there and back, carr. 8 fr.) may be made to the *Lake of Mergozzo* and round *Mont' Orfano*, past the marble quarries which yield the material for the cathedral of Milan. The road, which is shady at places, skirts both lakes and affords a succession of charming views.

The lake here forms a large bay to the W., into which falls the impetuous *Tosa* (*Toce*). On the N.E. bank lies **Suna** (**Pens. Camenisch*), on the S.W. bank **Feriolo**. — Then

Baveno. — **Hotels**. *GRAND HÔTEL BELLEVUE, R., L., & A. 5-7, D. 5 fr., well managed, with garden; *GRAND HÔTEL BAVENO, a large house below the Villa Clara, R., L., & A. 3½-4½, B. 1½, déj. 3, D. 4½, pens. 8-10, omn. ¾ fr.; *BEAURIVAGE, with garden; *HÔTEL-PENSION SUISSE (beer), R. from 1½, B. 1, déj. 2, D. 3, pens. from 5 fr. — DILIGENCE to *Gravellona*, twice daily, see p. 4.

Boats to the Borromean Islands, same charges as from Stresa (p. 137). Halfway between Baveno and Stresa is a ferry, where the charge for the short crossing (10 min.) is 1-2 fr.

ENGLISH CHURCH in the garden of the Villa Clara.

Baveno, a village with 2000 inhabitants, is adapted for a stay of some time. The extensive granite-quarries here, visible from the steamer, supplied many of the columns in Milan Cathedral, and in the church of S. Paolo fuori at Rome. The handsome **Villa Clara* (proprietor Mr. Henfrey) was occupied by Queen Victoria for some weeks in the spring of 1879 and by the Crown Prince Frederick of Germany in Oct., 1887 (no admission at present).

The most beautiful feature in this W. bay of the lake is formed by the ***Borromean Islands**, the scenery in the neighbourhood of which rivals that of the Lake of Como in grandeur and perhaps surpasses it in softness of character. The steamers touch regularly only at the most southern of these, the *Isola Bella*, which with the *Isola Madre* is the property of the Borromeo family (adm. to both islands daily, except Mon., after 9 a.m., and when the proprietor is at home, not after 5 p.m.). The westernmost, the *Isola dei Pescatori* or *Superiore*, is touched at occasionally. This little island is entirely occupied by a fishing-village, but commands some picturesque views. To the N. is the *Isola S. Giovanni* (p. 169).

In the 17th cent. Count *Vitaliano Borromeo* (d. 1690) erected a château on ***Isola Bella** and converted the barren rock into beautiful gardens in the old Italian style, rising on ten terraces 100 ft. above the lake, and stocked with lemon-trees, cedars, magnolias, orange-trees, laurels, cork-trees, camphor-trees, eucalypti, magnificent oleanders, and other luxuriant products of the south, while shell-grottoes, fountains (dry), and statues meet the eye in profusion. The traveller coming from the N. cannot fail to be struck with the loveliness of the bank of the lake as seen from here, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives), the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. The *Château* is somewhat disproportionate to the size of the island. The N. wing is unfinished. The view through the arches of the long galleries under the château is very striking. A servant shows the apartments (fee ½ fr., for a party 1 fr.), and a gardener shows the garden for a similar fee.

The PICTURE GALLERY, amidst its numerous copies, contains a few good Lombard pictures: *Giov. Pedrini*, Lucretia and Cleopatra; *Gaud. Ferrari*, Madonna; *Procaccini*, Head of St. John; **Boltraffio*, Portrait of a woman; *Borgognone*, Christ blessing; *Gregorio Schiavone*, Madonna between John the Baptist and St. Justina (an interesting work bearing the forged signature *Bernardinus Betinonus*).

Adjoining the château are the **Hôtel du Dauphin*, or *Delfino* (R., L., & A. 3, D. 4, pens. 7 fr.), and the *Ristor. del Vapore* (tolerable). Boat to Isola Madre and back with two rowers, 3 fr.

The **Isola Madre* (not a steamboat-station) on its S. side resembles the Isola Bella, and is laid out in seven terraces with lemon and orange-trellises; on the upper terrace is an uninhabited 'Palazzo' (beautiful view). On the N. side there are charming walks in the English style, with most luxuriant vegetation (fee 1 fr.).

Opposite Isola Bella, on the W. bank, lies —

Stresa. — Hotels. *HÔTEL DES ILES BORROMÉES, $\frac{1}{2}$ M. from the landing-place, comfortable, with beautiful garden, R. 2-4 $\frac{1}{2}$, L. $\frac{3}{4}$, A. 1, B. 1 $\frac{1}{2}$, déj. 3, D. 5 fr., pens. 9-12, omn. 1 fr.; *HÔTEL MILAN, with garden, near the steamboat-pier; ALBERGO REALE BOLOGARO, Italian, R., L., & A. 2 $\frac{1}{2}$, B. 1, déj. 3, D. 4, pens. 7 fr.; HÔT. D'ITALIE & PENS. SUISSE, R., L., & A. 2-2 $\frac{1}{2}$, B. 1 $\frac{1}{4}$, déj. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, pens. 5 fr. (R. extra); S. GOTTARDO, R. from $\frac{1}{2}$, pens. 5-6 fr. These three are well spoken of. — *Ristorante Zanini*, with beds.

Boat (barca) with one rower 2fr. for the first hour, and 50c. for each additional $\frac{1}{2}$ hr.; to Isola Bella 2 fr. and fare by time for the stay there and for any prolongation of the excursion.

Diligence to *Gravellona* twice daily (see p. 4).

Photographs: C. Bacmeister, Alb. S. Gottardo.

English Church Service in summer at the Hôtel des Iles Borromées.

Stresa, cooler and more breezy than the other places on the lake, occupies a picturesque and attractive situation, and is a suitable spot for a lengthened stay during the summer months. The handsome *Rosminian Monastery* (875 ft.) above the town is now a school. The church contains the monument of Ant. Rosmini (d. 1855), with an admirable statue by Vela. Beautiful cypresses in the Churchyard. Among the finest villas in the environs are the *Villa Bologaro* of the Duchess of Genoa, by the church, and the *Villas Landriani, Lonellini, Amalia, Baisini, and Imperatori*. Above the lake, $\frac{1}{2}$ M. to the S., is the beautifully situated *Villa Pallavicino* and $\frac{1}{4}$ M. farther the *Villa Vignolo*, with fine gardens (visitors admitted). — Ascent of Monte Motterone, see below.

As the boat steers its course along the W. bank, the construction of the high-road, in many places supported by piers of masonry, attracts attention. The banks become flatter, and Monte Rosa makes its appearance in the W. The next place on the W. bank is —

Belgirate (*Grand Hôtel and Pension Belgirate*, R., L., & A. 2, B. 1, déj. incl. wine 2, D. incl. wine 3 $\frac{1}{2}$, board 5 fr.), with 700 inhab., surrounded by the *Villas Fontana, Principessa Matilda*, and others. — Then follow **Lesa** and **Meina** (*Albergo Zanetta*), and, on the E. bank, **Angera** (R.), with a château of Count Borromeo.

Arona, and thence to *Milan*, see p. 130; to *Novara* (Genoa, Turin), see pp. 50-48.

24. From Stresa to Orta and Varallo.

1½ Day. 1st Day: From *Stresa* over the Mte. Motterone to *Orta*, 7-8 hrs. — 2nd Day: From *Orta* to *Varallo*, 4½ hrs. — *Carriage* and pair from *Stresa* viâ *Gravellona* to *Orta*, with stay, 30 fr.

Stresa, see p. 117; *Baveno*, see p. 136. — The Lago Maggiore is separated from the Lake of Orta by the *Monte Margozzolo* or *Mergozzolo*, which may be crossed by a pleasant route from *Stresa* to *Orta* in 5-6 hrs.: road to (6 M.) *Gignese* (2525 ft.; Alb. Alpino, fine view), whence the Mte. Motterone may be ascended in 2 hrs.; thence with a guide (2-3 fr.) to *Coiro* in 2 hrs.; descent from *Coiro* by a path, easily found, to (¾ hr.) *Armeno* (see below).

Farther on, to the N., this mountain culminates in the grassy ***Monte Motterone** or *Mottarone* (4890 ft.), a magnificent point of view, easily ascended from *Stresa* or *Baveno* in 3½-4 hrs. (guide 4 fr., convenient; donkey with attendant 5 fr.). The route from *Baveno* leads by *Romanico*, *Loita*, and *Campino*, mostly through wood, to *Someraro*, where it joins the route from *Stresa*. The latter diverges to the left opposite *Isola Bella*, beyond a bridge over the broad channel of the *Roddo*, and ascends through wood to (¾ hr.) *Someraro* (1500 ft.) and (25 min.) *Levo* (1915 ft.; Hôtel *Levo*, pens. 6-7 fr., well spoken of). We emerge from the wood ½ hr. farther on, and ascend across pastures past the *Alpe del Giardino* to the (1 hr.) chapel of *S. Eurosia* (3685 ft.), where we turn to the right. 20 min. *Alpe del Motlarone* (milk); ½ hr. **Albergo Mottarone*, kept by the brothers *Guglielmina*, 10 min. below the summit (4675 ft.; R., L., & A. 3, B. 1½, déj. 3½, pens., incl. wine, 9 fr.).

The **VIEW from the top, the 'Rigi of Northern Italy', embraces the Alps from the Col di Tenda and Monte Viso on the W., to the Ortler and Adamello on the E. (panorama by Bossoli, in the hotel). The most conspicuous feature is the Mte. Rosa group; to the right of it appear the Cima di Jazzi, Stralhorn, Rimpfischhorn, Allalinhorn, Alphubel, Mischabel (Täschhorn, Dom, Nadelhorn), Pizzo Bottarello, Portjengrat, Bietschhorn, Mte. Leone, Jungfrau, Helsenhorn, Fiescherhörner; then more distant, to the E. of the peaks of Mte. Zeda, the Rheinwald Mountains, Bernina, Disgrazia, Mte. Legnone, Mte. Generoso, Mte. Grigna. At our feet lie seven different lakes, the Lake of Orta, Lago di Mergozzo, Lago Maggiore, Lago di Monate, Lago di Comabbio, Lago di Biandrone, and Lago di Varese; farther to the right stretch the extensive plains of Lombardy and Piedmont, in the centre of which rises the lofty cathedral of Milan. The Ticino and the Sesia meander like silver threads through the plains, and by a singular optical delusion frequently appear to traverse a lofty tableland. — The mountain itself consists of a number of barren summits, studded with occasional chalets, shaded by trees. At its base it is encircled by chestnut-trees, and the foliage and luxuriant vegetation of the landscape far and wide impart a peculiar charm to the picture.

On the W. side a path, rather steep at places (guide advisable), descends direct to (2 hrs.) *Omegna* (Alb. Manin, well spoken of), at the N. end of the Lago d'Orta (rail. stat., see p. 4). Travellers bound for Orta soon reach a broad bridle-path on the S. side of the

hill (guide unnecessary), descending by *Cheggino* (2120 ft.) to (2½ hrs.) *Armeno* (1720 ft.; Alb. dell'Unione) on the high-road, which they follow to the S. From (12 min.) the point where the road forks, the left branch leads to *Miasino* (p. 4), the right by *Carcegna*, crossing the railway to Gravellona to (4 M.) —

Orta. — *HÔTEL BELVEDERE, on the Sacro Monte, R. & A. 3, D. 4 fr., see below; ALBERGO ORTA, on the lake, well spoken of; HOTEL S. GIULIO, kept by *Ronchetti*, in the market-place, R. & A. 4, B. 1½, D. 4½ fr.; LEON D'ORO, on the lake, unpretending. — Beer at the *Café d'Orta*, in the market.

Orta (950 ft.), a little town, with marble-paved streets and a *Villa of the Marchese Natta*, picturesquely situated at the foot of the *Sacro Monte* (see below), on a headland extending into the ***Lake of Orta**. Opposite Orta lies the rocky *Isola S. Giulio* (boat there and back 1½ fr.; also steamboat-stat.), with an ancient church, founded by St. Julius, who came from Greece in 379 to convert the natives, and frequently restored. It contains several good reliefs, old frescoes, a fine Romanesque pulpit, and in the sacristy a Madonna by Gaudenzio Ferrari. On the hill is a seminary for priests, with a garden affording charming views of the lake.

Above Orta rises the ***Sacro Monte** or *Santuario* (1315 ft.; ascent in ¼ hr. from the market-place or through the garden of the *Villa Natta*: fee for opening the upper door), a beautifully wooded hill, laid out as a park. In the 16th cent. 20 chapels were erected here in honour of St. Francis of Assisi, each containing a scene from his history in painted life-size figures of terracotta, with a background 'al fresco'. Though of little artistic value, these groups are on the whole spirited and effective. The best are in the 13th, 16th, and 20th chapels; in the last is represented the canonisation of the saint, with the assembly of cardinals. One of the 'Custodi del Monte' will open the chapels if required (½-1 fr.), but a sufficiently good view is obtained through the openings in the doors. Various points on the hill command charming surveys of the lake; to the W., above the lower hills, peeps the snowy Monte Rosa. On the W. side of the plateau are the **Hôtel Belvedere* and a small *Café-Restaurant*.

Picturesque excursions may be made from Orta to the (1 hr.) *Madonna della Boccia* (1565 ft.), situated on the hill above the station; to the (1¼ hr.) *Torre di Buccioni* (1500 ft.; an ancient watch-tower dating from Emp. Frederick Barbarossa) at the S. end of the lake (boat to Buccioni 1½ fr.; also steamer), both points commanding good views. By *Pella* (see below) to (½ hr.) *Alzo*, with extensive granite-quarries (branch-railway from Gozzano, see p. 5), and to (1 hr.) the *Madonna del Sasso* (2090 ft.), the pretty church of the hamlet of *Boletto*, on a lofty cliff, commanding a fine survey of the entire lake. — Porter to the top of the *Motterone* (3 hrs.) 6, donkey 10 fr.; over the *Motterone* to Baveno or Stresa, 10 and 15 fr.

Railway from Orta to *Domo d'Ossola* and *Novara*, see p. 4.

FROM ORTA OVER THE COLMA TO VARALLO, 4½ hrs., a beautiful walk (donkey 6, to the Colma 3 fr.; guide, 5 fr., unnecessary). On the W. bank of the lake, opposite Orta, the white houses of *Pella* (Alb. del Pesce, unpretending) peep from amidst vines, chestnuts, and walnuts. (Boat from Orta 1 fr.) The path to the Colma crosses the *Pellino* at the upper end of the village, beside a paper-factory, and ascends steeply. At (12 min.) the fork we take the level path to the left to (20 min.) a mill, above which

we cross a brook descending on the right. A paved path now ascends steeply to (40 min.) *Arola* (2020 ft.), which commands a lovely view in the direction of the lake of Orta. We turn to the left 5 min. beyond the village, descend a little, and then keep on for $\frac{1}{2}$ hr. on the same level, skirting the gorge of the Pellino, which here forms a pretty waterfall. We next ascend through wood, between crumbling blocks of granite, to the ($\frac{3}{4}$ hr.) wooded **Col di Colma** (3090 ft.). The height to the left commands a splendid view, embracing Monte Rosa. In descending (to the right), we overlook the fertile *Val Sesia*, with its numerous villages. The path leads through groves of chestnuts and walnuts to ($\frac{3}{4}$ hr.) *Civiasco* (2350 ft.; several Cantine), whence a fine new road (short-cut by the old path descending to the left), the first part of which affords a magnificent view of Mte. Rosa, leads to ($\frac{3}{4}$ hr.) —

Varallo (1480 ft.; pop. 3200; **Italia*, R. & A. $3\frac{1}{2}$, B. $1\frac{1}{2}$, déj. $2\frac{1}{2}$, D. $3\frac{1}{2}$, pens. 7-8, omn. $\frac{1}{2}$ fr.; **Croce Bianca*, good cuisine; *Posta*), the capital of the *Val Sesia*, at the mouth of the *Mastallone*, here crossed by a stone-bridge. The Sesia, often nearly dry in summer, is crossed by a suspension-bridge near the railway-station. The Piazza Vitt. Emanuele, at the entrance to the town from the station, is embellished by a monument to Victor Emmanuel. Over the high-altar of the collegiate church is a Marriage of St. Catharine by *Gaudenzio Ferrari* (1471-1546), a native of the neighbouring Val Duggia. The churches of *S. Maria delle Grazie, S. Maria di Loreto, and S. Marco also contain frescoes by this master. A marble statue of Ferrari, by Vedova, stands at the beginning of the ascent to the *Sacro Monte*.

The ***Sacro Monte** (*Santuario di Varallo*; 1995 ft.), rising in the immediate vicinity of the town, is ascended in 20 min. by a paved path shaded by beautiful trees, and commands a delightful view. On the top of the hill and on its slopes are a church and 46 CHAPELS, or oratories, containing scenes from the life of the Saviour in painted life-size figures of terracotta, beginning with the Fall in the 1st chapel, and ending with the Entombment of the Virgin in the 46th. This '*Nuova Gerusalemme nel Sacro Monte di Varallo*' was founded in 1486 by Bernardino Caloto, a Milanese nobleman, with the sanction of Pope Innocent VIII.; but as a resort of pilgrims it did not come into vogue until after the visits of Cardinal Borromeo (p. 131) in 1578 and 1584, from which period most of the chapels date. The hill now belongs to the town (*Café-Restaurant* at the top).

25. From Milan to Voghera (*Genoa*) viâ Pavia.

Certosa di Pavia.

RAILWAY from Milan to *Genoa* viâ Pavia and Voghera, 92 M., in 3-7 hrs. (fares 17 fr. 5, 11 fr. 95, 7 fr. 65 c.; express 18 fr. 85, 13 fr. 25 c.); from Milan to *Pavia*, $22\frac{1}{2}$ M., in $\frac{3}{4}$ -1 hr. (fares 4 fr. 10, 2 fr. 85, 2 fr. 5 c.; express 4 fr. 50, 3 fr. 15 c.).

STEAM TRAMWAY from Milan to Pavia (viâ *Binasco*) in $1\frac{3}{4}$ - $2\frac{1}{2}$ hrs. (fares $2\frac{1}{2}$ or $1\frac{1}{2}$ fr.; tickets also at the Agenzia Pistone in the Piazza del Duomo and the Galleria Vitt. Em. 92), starting every 3 hrs. from the Porta Ticinese (Pl. D. 8; tramway thence from the Piazza del Duomo, p. 90), at Padua from the Piazza Petrarca and Porta di Milano. To the Certosa

in $1\frac{1}{2}$ - $1\frac{3}{4}$ hrs. (return-tickets 3 fr. 25, 2 fr. 30 c., Sun. and holidays 2 fr. 40, 1 fr. 50 c.). The tramway-station for visitors to the Certosa is *Torre di Mangano*, on the Naviglio di Pavia, about 1 M. from the monastery (omnibus from the station to the Certosa and back 1 fr.).

Milan, see p. 89. The train to Pavia at first follows the Piacenza line, and then diverges to the S.W. The country is flat; under-wood and rice-fields are traversed alternately. Beyond ($4\frac{1}{2}$ M.) *Rogoredo* the Cistercian church of *Chiaravalle* is seen on the right, a fine edifice of the 13th cent., with a domed tower. The interior is adorned with frescoes by Milanese painters of the 16th cent. and contains choir-stalls of 1465. — $9\frac{1}{2}$ M. *Locate*; $12\frac{1}{2}$ M. *Villamaggiore*.

On the road, to the W. of the line, lies *Binasco*, a small town with an ancient castle, in which, on 13th Sept., 1418, the jealous and tyrannical Duke Fil. Maria Visconti caused his noble and innocent wife Beatrice di Tenda (p. 80) to be executed.

$17\frac{1}{2}$ M. *Stazione della Certosa* (Fratelli Rizzardi's Restaurant), whence two routes lead to the entrance (W. side) of the Certosa (walk of $\frac{1}{4}$ hr.; also omn. from the station, 50 c.). A visit to the Certosa (*Hôt.-Rest. Milano), which is open 8-5.30 in summer and 9-4 in winter, occupies $1\frac{1}{2}$ -2 hrs. (adm. 1 fr., Sun. gratis; guide imperative, gratuities forbidden).

The **Certosa di Pavia*, or Carthusian monastery, the splendid memorial of the Milan dynasties, founded in 1396 by Gian Galeazzo Visconti (p. 93), and suppressed under Emperor Joseph II., was restored to its original destination in 1844 and presented to the Carthusians. Since the suppression of the Italian monasteries it has been maintained as a 'National Monument'. A vestibule, embellished with sadly-damaged frescoes by *Bern. Luini* (SS. Sebastian and Christopher), leads to a large inner court, at the farther end of which rises the celebrated façade of the church.

The ***FAÇADE*, begun in 1473 by *Ambr. Borgognone* and finished in 1490-1493, mainly according to the design of *Giov. Ant. Amadeo*, is perhaps the most masterly creation of its kind of the 15th century. Its design, independent of the antique orders of architecture, is in the Lombard-Romanesque style of graduated church-fronts, with projecting pillars and transverse arcades, while within these well-defined structural features it embraces a wonderful and judiciously distributed wealth of ornament (Burckhardt). Thirty of the most distinguished Lombard masters from the 15th to the 17th cent. have had a share in its embellishment, the most eminent of whom are: *Ant. Amadeo* and *Andr. Fusina* (15th cent.); *Giacomo della Porta* and *Agostino Busti*, surnamed *Il Bambaja* (to whom the principal portal is ascribed), and *Cristofano Solari*, surnamed *Il Gobbo* (16th cent.). The plinth is adorned with medallions of Roman emperors, above which are reliefs representing Biblical history and scenes from the life of Gian Galeazzo. Below the four magnificent windows is a row of angel's heads, and above them are niches with numerous statues. This is unquestionably the finest decorative work of the kind in N. Italy, although inferior to the façades of the

cathedrals of Orvieto and Siena, especially as the upper part is wanting. The reliefs are on the whole superior to the statues.

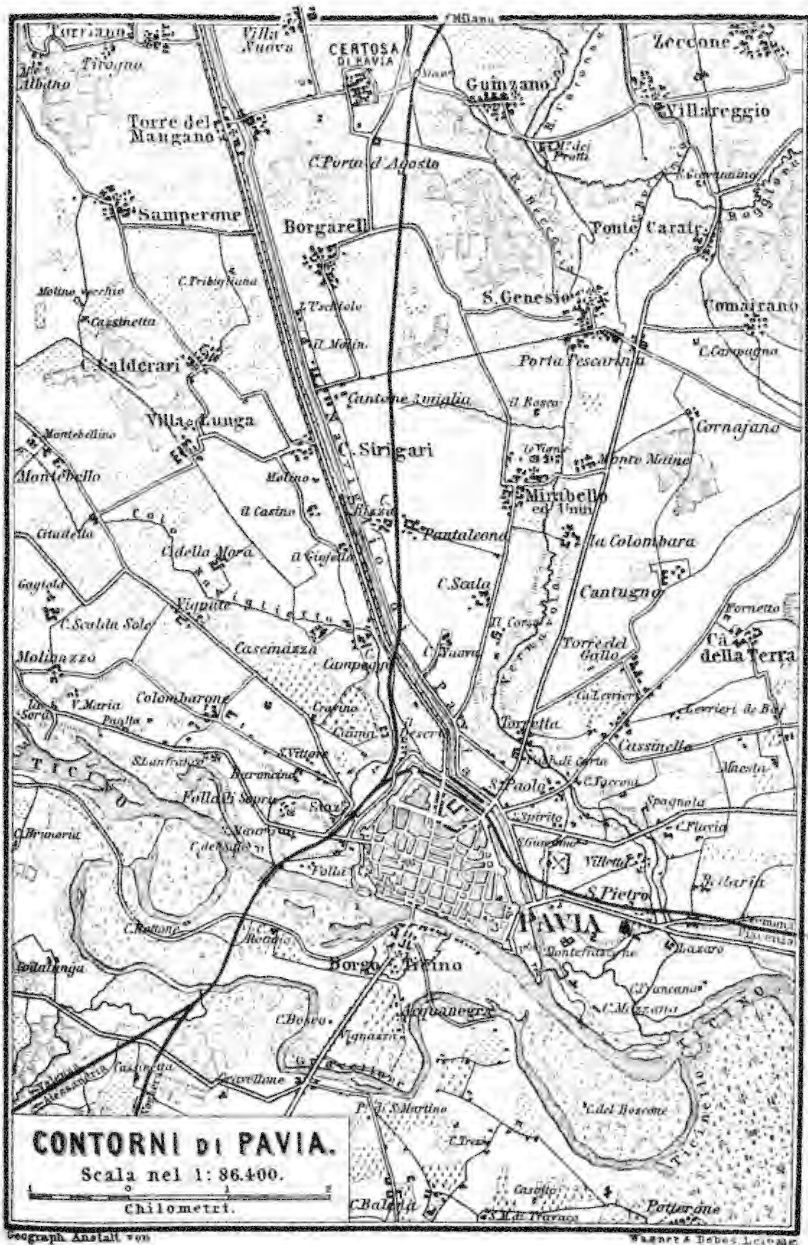
*INTERIOR. The body of the church, begun in 1396 by *Marco di Campione* in the Gothic style, consists of a nave, supported by eight handsome pillars, with aisles and 14 chapels, large transepts with apsidal endings, and a long choir, and is sumptuously and tastefully fitted up. The dome above the crossing was added in the Renaissance period. The handsome coloured enrichments were probably designed by *Borgognone*; the fine mosaic pavement is modern. The transept and choir are separated from the rest of the church by a beautiful *Screen* of iron and bronze. The chapels and altars are richly adorned with valuable columns and precious stones. The dome can only be ascended with a special 'permesso', obtained at the prefecture in Pavia.

We begin in the LEFT AISLE. The 2nd Chapel formerly contained a picture by *Perugino* in six sections, of which the central part, above, representing *God the Father, is alone original, the other parts being now in France and England. In the 6th Chapel: *Borgognone*, St. Ambrose with four other saints. LEFT TRANSEPT: Monuments of Lodovico Moro and his wife *Beatrice d'Este (d. 1497), by *Crist. Solari*; handsome bronze candelabrum (16th cent.). — The OLD SACRISTY, to the left of the choir, has a fine marble portal with seven relief portraits of the Visconti and Sforza families; in the interior is a fine carved ivory altar-piece, in upwards of 60 sections, by *Leon. degli Ubriachi* of Florence (16th cent.). — The *CHOIR contains a fine marble altar with carving of the 16th cent.; beneath, in front, is a charming small Relief-medallion of the Descent from the Cross, by *Crist. Solari*. — The *Choir-stalls are adorned with inlaid figures of apostles and saints, from drawings by *Borgognone*. The handsome bronze candelabra on the marble altar-rail are by *Liberio Fontana*. — The door to the right of the choir, handsomely framed in marble and with four relief-portraits of princesses of the Sforza family, leads to the LAVACRO, which contains a rich fountain and the *Madonna and Child in fresco by *Bern. Luini*. To the right of the Lavacro is a small burial-place. — RIGHT TRANSEPT: magnificent monument of Gian Galeazzo Visconti, designed in 1490 by *Galeazzo Pellegrini*, but executed chiefly by *Antonio Amadeo* and *Giacomo della Porta* (before 1562). — The adjoining SAGRESTIA NUOVA, or ORATORIO, has a large altar-piece, an *Assumption by *A. Solario* (restored), a late work showing the influence of Leonardo (the apostles on the wings are specially fine). Over the door, Madonna enthroned, with two saints and angels, by *Bart. Montagna*; the side-pictures by *Borgognone*.

The front part of the *CLOISTERS (della Fontana) possesses slender marble columns and charming decorations in terracotta. Fine view from in front of the REFECTORY (W. side) of the side of the church and the right transept. — Around the large CLOISTERS, farther back, are situated 24 small houses formerly occupied by the monks, each consisting of three rooms with a small garden. — We now re-enter the church. RIGHT AISLE. In the 2nd Chapel: **Guercino*, Madonna enthroned, with two saints (injured). 3rd Chapel: *Borgognone*, St. Sirius and four other saints. 4th Chapel: **Borgognone*, Crucifixion. 6th Chapel: good altar-piece in six sections by *Macrino d'Alba* (1496).

The battle of Pavia, at which Francis I. of France was taken prisoner by Lannoy, a general of Charles V., took place near the Certosa on 24th Feb. 1525.

2½ M. *Pavia*, junction of different lines (see p. 144).



Pavia. — **Hotels.** CROCE BIANCA (Pl. a; B, 4), R., L., & A. 2-3, B. 1½, déj. incl. wine 2½, D. 4, omnibus ½ fr.; TRE RE (Pl. c; B, 5). — *Caf   Demetrio*, Corso Vittorio Emanuele; *Caf  -Rist. Mangiagalli*, Mercato Coperto, well spoken of.

Cab per drive 80 c., per hour 1½ fr. — *Omnibus* to the town 25 c.

The names of most of the streets have been altered recently; the old names are generally given in red lettering below the new. — A visit to the chief points of interest in the town occupies about 3 hrs.

Pavia, with 29,800 inhab., capital of the province of the same name, situated near the confluence of the Ticino and the Po, the *Ticinum* of the ancients, subsequently *Pap  a*, was also known as the *Citt   di Cento Torri* from its numerous towers, of which only a few still exist. In the middle ages it was the faithful ally of the German emperors, until it was subjugated by the Milanese, and it is still partly surrounded by the fortifications of that period.

Leaving the railway-station, we enter the CORSO CAVOUR (Pl. A, 4) through the Porta Borgorato or Marengo (in a wall to the right is the statue of a Roman magistrate), and following the Via Jacopo Brossolaro to the right reach the Piazza del Duomo.

The CATHEDRAL (Pl. 4; B, 4), rising on the site of an ancient basilica, begun in accordance with a design by *Bramante*, and continued by *Cristoforo Rocchi* in 1486, but never completed, is a vast 'central' structure (comp. p. 390) with four arms. It is now undergoing a thorough restoration.

In the INTERIOR, on the right, is the sumptuous **Arca di S. Agostino*, adorned with 290 figures (of saints, and allegorical), begun, it is supposed, in 1362 by *Bonino da Campiglione*, by whom the figures on the tombs of the Scaliger family at Verona (p. 170) were executed. To the right of the entrance is a wooden model of the church as originally projected.

The gateway to the left of the church is in the late-Romanesque style. Adjoining it rises a massive Campanile, begun in 1583.

We may now proceed to the CORSO VITTORIO EMANUELE, a street intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, and leading to the covered Bridge (14th cent.; a pleasant promenade with picturesque view) over the *Ticino*. A chapel stands on the bridge, halfway across.

S. MICHELE (Pl. 7; B, 5), to which the third side-street to the right leads (coming from the bridge), a Romanesque church erroneously ascribed to the Lombard kings, belongs to the latter part of the 11th century.

The facade is adorned with numerous very ancient reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery. The nave and aisles are supported by eight pillars, from which rise double round arches. The short choir, under which there is a crypt, terminates in an apse. Over the centre of the transept rises a dome. The pillars of the nave bear traces of ancient frescoes. The interior has lately been restored.

The traveller may now ascend the Corso Vitt. Emanuele past the handsome *Mercato Coperto*, or *Galleria* (Pl. 32), completed after Balossi's designs in 1882, to the UNIVERSITY (Pl. 31; B, 4), founded in 1361 on the site of a school of law, which had existed here since the 10th century. The building is much hand-

somer than that of Padua; the quadrangles of the interior are surrounded by handsome arcades and embellished with numerous memorial-tablets, busts, and monuments of celebrated professors and students. In the first court are statues of the professors Bordoni, Porta, and Panizzi; in the second a statue of Volta and several memorial reliefs of professors attended by students. — Opposite the university, in the Piazza d'Italia, rises a statue of *Italy*.

The Corso next leads in a N. direction, past the *Theatre*, to the *Piazza Castello*, with a monument to Garibaldi, by Pozzi, and to the old *Castle* (Pl. C, 3), erected by the Visconti in 1360-69, now used as a barrack, and containing a handsome court of the 14th century. — Adjacent, at the corner of the *Passeggio di S. Croce*, is the church of *S. Pietro in Cielo d'Oro*, with a Romanesque façade.

At the back of the university lies the *Ospedale Civico*, and farther E., in the Via Defendente Sacchi (formerly Canepanova) the church of *S. Maria di Canepanova* (Pl. 15; C, 4), a small dome-covered structure designed by Bramante (1492). — More to the N., at the corner of the Corso Cairoli (formerly Contrada del Collegio Germanico), is the Romanesque church of *S. Francesco* (Pl. 8; C, 4), of the 14th cent., with a façade in the pointed style. In the vicinity stands the *Collegio Ghislieri* (Pl. 18; C, 4), founded in 1569 by Pius V. (Ghislieri), a colossal bronze statue of whom has been erected in the piazza in front. On the E. side of the Piazza Ghislieri is the *Istituto di Belle Arti*, containing collections of pictures, natural history, antiquities, etc.

In the Via Roma, to the W. of the university, to the right, is the *Jesuits' Church* (Pl. 11; B, 4). — At the end of the short Via Malaspina is the *Casa Malaspina*, at the entrance to the court of which are busts of *Boëthius* and *Petrarch*. The interior contains a small collection of engravings and paintings.

Tradition points this out as the place in which *Boëthius*, confined by the Emperor Theodoric, composed his work on the 'Consolation of Philosophy', and *Petrarch* once spent an autumn here with his daughter and son-in-law. His grandson, who died at the Casa Malaspina, was interred in the neighbouring church of S. Zeno. A short poem of Petrarch in allusion to this event, in six Latin distiches, is one of the many inscriptions on the wall opposite the entrance.

The Via Roma terminates in the Piazza del Carmine, with the church of *S. Maria del Carmine* (Pl. 6; B, 4), a brick edifice of fine proportions, flanked with chapels, and dating from 1375.

In the S.E. part of the town is the *Collegio Borromeo* (Pl. 16; C, 5, 6), with its beautiful court, founded by St. Carlo Borromeo in 1563; the vestibule is decorated with frescoes by Fed. Zuccari.

FROM PAVIA TO VERCELLI, see p. 52.

FROM PAVIA TO ALESSANDRIA VIA TORRE-BERRETTI AND VALENZA, 40½ M., by railway in 2½ hrs. (fares 7 fr. 35, 5 fr. 15, 3 fr. 35 c.). The line crosses the Ticino and intersects the *Lomellina*, or broad plain of the Po, in a S.W. direction. Unimportant stations. — *Torre-Berretti*, see p. 51; *Valenza*, see p. 51. Hence to *Alessandria* and *Genoa*, see p. 52, and pp. 53, 54.

FROM PAVIA TO BRESCIA VIÀ CREMONA, 77 M., railway in $4\frac{1}{2}$ -6 hrs. (fares 14 fr. 5, 9 fr. 30, 6 fr. 35 c.). — None of the stations are worthy of note except Cremona itself.

The line intersects the fertile plain watered by the Po and the Olona. — 15 M. *Belgiojoso*, with a handsome château. — $23\frac{1}{2}$ M. *Casalpusterlenigo*, where the line unites with that from Piacenza to Milan (R. 39). — $29\frac{1}{2}$ M. *Codogno* possesses large cheese-manufactories (to Piacenza, see p. 259). Near *Pizzighettone*, a fortified place, the *Adda*, which is here navigable, is crossed. — 46 M. *Cremona* (see below) is a terminus, from which the train backs out. To Treviglio (Milan and Bergamo) and Mantua, see below.

77 M. *Brescia*, see p. 152.

FROM PAVIA TO STRADELLA, VIÀ *Bressana-Bottarone* (see below), 20 M., railway in $1\frac{1}{4}$ hr. *Stradella*, see p. 52.

FROM PAVIA TO CREMONA, VIÀ *Codogno* (p. 259), 46 M., railway in $2\frac{1}{2}$ -4 hrs. *Cremona*, see below.

FROM PAVIA TO VOGHERA, 16 M., railway in $\frac{1}{2}$ - $\frac{3}{4}$ hr. (fares 2 fr. 95, 2 fr. 5, 1 fr. 30 c.; express 3 fr. 30, 2 fr. 35 c.). The train crosses the Ticino, the Po, and a small tributary of the latter. Stations *Cava Manara*, *Bressana-Bottarone* (branch to Stradella, p. 52), *Calcababbio*. *Voghera*, and journey to Tortona, see p. 52; *Novi*, and journey to Genoa, see p. 54.

26. From Milan to Mantua viâ Cremona.

100 M. RAILWAY in 5-6 hrs.; fares 18 fr. 15, 12 fr. 70, 8 fr. 15 c.

From Milan to (20 M.) *Treviglio*, see p. 148. Our train diverges here from the main line to the S.E. — $24\frac{1}{2}$ M. *Caravaggio*, birth-place of the painter Michael Angelo Amerighi da Caravaggio (1569-1609), with the pilgrimage-church of the *Madonna di Caravaggio*. It is also connected with Milan by a steam-tramway, running viâ *Treviglio*. — 27 M. *Capralba*; $29\frac{1}{2}$ M. *Casalezzo-Vaprio*.

$34\frac{1}{2}$ M. *Crema* (*Alb. Pozzo*), an industrial town (7800 inhab.) and episcopal residence, with an ancient castle. The *Cathedral* has a fine Romanesque façade, and contains a St. Sebastian by Vinc. Civerchio (2nd altar on the left). The church of *S. Maria delle Grazie* is adorned with interesting frescoes. — About $\frac{3}{4}$ M. from the town stands the circular church of **S. Maria della Croce*, with effective subsidiary buildings in brick, built about 1490 by *Giov. Batt. Battagli* of Lodi, under the influence of Bramante. The interior, octagonal in form, is adorned with paintings by *Campi*. — Crema is connected by tramways with Brescia and with Lodi.

37 M. *Madignano*; 40 M. *Castelleone*; 45 M. *Soresina*; $50\frac{1}{2}$ M. *Casalbuttano*; $54\frac{1}{2}$ M. *Olmeneta*; 61 M. *Cremona*, the station of which is outside the Porta Milanese (Pl. B, C, 1).

Cremona. — *ITALIA (Pl. b; E, 3); ROMA (Pl. a; F, 3), R. $1\frac{1}{2}$ -2, A. $\frac{1}{2}$, B. 1 fr. 20 c., déj. $1\frac{1}{2}$, D. $2\frac{1}{2}$, omn. $\frac{1}{2}$ fr.; CAPPELLO (Pl. c; E, 4), R., L., & A. 2-3, B. 1, déj. 3, D. 4, pens. 7-9 fr., omn. 60 c. — Cab per drive $\frac{1}{2}$ fr., for $\frac{1}{2}$ hr. 1 fr., for each additional $\frac{1}{2}$ hr. $\frac{1}{2}$ fr.

Cremona, the capital of a province and an episcopal see, with 31,100 inhab., lies in a fertile plain on the left bank of the Po, and carries on considerable silk-manufactures.

The original town was wrested by the Romans from the Gallic Cenomani and colonised by them at various periods, the first of which was at the beginning of the second Punic war (B.C. 218). It suffered seriously during the civil wars, and was several times reduced to ruins, but was restored by the Emp. Vespasian. The Goths and Lombards, especially King Agilulf, as well as the subsequent conflicts between Guelphs and Ghibellines, occasioned great damage to the town. Cremona espoused the cause of Frederick Barbarossa against Milan and Crema, and subsequently came into the possession of the Visconti and of Francesco Sforza, after which it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 the Austrians defeated the French here.

The manufacturers of the far-famed VIOLINS and VIOLAS of Cremona were *Andrea Amati* (1510-80) and *Niccolo Amati* (1596-1684), *Giuseppe Guarneri* (c. 1690), and *Antonio Stradivari* (1644-1728).

In PAINTING, *Boccaccio Boccaccino*, who also worked in Venice, was prominent in Cremona about 1500. In the 16th cent. Cremona possessed a school of art of its own, which appears to have been influenced by Romanino (p. 153) especially, and also by Giulio Romano. Cremona was the birthplace of *Sofonisba d'Anguissola* (1535-1626), who, like her five sisters, practised the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even in her old age attracted the admiration of Van Dyck.

In the PIAZZA DEL COMUNE (Pl. F, 4) rises the *Torrazzo*, a tower 397 ft. in height, erected in 1261-84, and connected with the cathedral by a series of logge. Extensive view from the top. — Opposite the tower is the Gothic **Palazzo Pubblico* (Pl. F, 4) of 1245 (restored), containing a few pictures by masters of the Cremona school and a rich marble chimney-piece by G. C. Pedone (1502). Adjacent is the *Palazzo de' Gonfalonieri*, of 1292.

The *CATHEDRAL (Pl. F, 4), of 1107, in the Romanesque-Lombard style, has a rich main façade embellished with columns and tasteful brick façades on the transepts, especially the S.

The INTERIOR with its aisles, and transepts also flanked with aisles, is covered with frescoes by masters of the Cremona School, such as *Boccaccino* (1500), father and son, and the later masters *Campi*, *Altobello Melone*, *Bembo*, and *Gatti*. Over the arches of the nave, on both sides, are long series of frescoes. Left wall, above the first four arches: *Boccaccio Boccaccino*, Life of the Virgin, in eight scenes; 5th arch, *Bonifazio Bembo*, The Magi, and Presentation in the Temple; beyond the organ, *Altobello Melone*, Flight into Egypt, and Massacre of the Innocents; above the last arch, *Boccaccino*, Christ teaching in the Temple. The colossal figures in the apse are also by *Boccaccino*. Right wall: *Melone*, Last Supper, Christ washing the Disciples' feet, Christ on the Mt. of Olives, Christ taken by the soldiers, Christ before Caiaphas; above the 4th arch, *Cristoforo Moretto Cremonese*, Christ led out to be crucified, Scourging of Christ; 5th arch, *Romanino*, Crown of Thorns, Ecce Homo; above the last three arches, towards the façade, **Pordenone's* three celebrated Passion Scenes: Christ before Pilate, Christ and Veronica, Christ nailed to the Cross. On the front wall a colossal Crucifixion and Entombment by *Pordenone*. — The two pulpits are embellished with important Lombardic reliefs, from an old altar, ascribed to *Amadeo*. — First Chapel to the right: altar-piece by *Pordenone*, Madonna between two saints, with the donor worshipping.

In the vicinity are the octagonal *Battistero* (Pl. F, 4) of 1167, and the *Campo Santo* (Pl. F, 4), with curious old mosaics: Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc.

The adjacent *Square Roma* (Pl. E, F, 3) is laid out with gardens

A

B

C

D

E

F

G

H

Verona
Piazza
D'Arco

Verona
Piazza
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Verona
Piazza
D'Arco

CREMONA.

1:25,000

Scale 1:25,000
Meters
Feet

Feet

Adriatic Sea

BERGAMO.

1 : 22.560

100 200 300 400 500 Metri.

1. Arcivescovo Garzanti E.2
2. Cappella del Carmine D.2
3. Colonna B.C.2
4. Casa di Riccio D.5
- Chiesa:
5. S. Alessandro in Salara C.5
6. - della Croce D.3
7. - della Madonna E.4.5
8. S. Bartolomeo D.4
9. S. Bernardino C.6
10. - in Pignolo D.2
11. S. Carlo al Jovazzo D.4
12. S. Caterina E.2
13. Divina C.2.4
14. S. Eustachio A.3.2
15. S. Giovanni C.2
16. S. Maria Maggiore B.C.2.3
17. S. Spirito E.4
18. Monumento Garibaldi C.2.5
19. - Vitt. Emanuele D.5
20. Municipio D.4
21. Ospedale maggiore C.0.4
22. Palazzo nuovo C.2
23. - vecchio C.2.2
24. Prefettura D.4
25. Teatro Riccio D.5



(music on Sun. and Thurs. evenings). No. 1 in this square, indicated by a memorial tablet, is the house in which *Antonio Stradivari* made his violins for many years and died in 1728.

From the Palazzo Pubblico the Contrada Ariberti leads to the W. to the *Palazzo Reale* (formerly *Ala di Ponzone*), which contains natural history and other collections, coins, and a few pictures (daily 9-3, except Sun.). Farther up the Corso Vitt. Emanuele, in the second cross-street to the left, is the richly-painted church of S. PIETRO AL PO (Pl. D, E, 5), built in 1549-70 by Ripari. Over the third altar to the right, Madonna and four saints, by *Joh. Franc. Bembo* (1524), an otherwise unknown imitator of Fra Bartolommeo. The rich ceiling-decorations are by the brothers *Campi*.

In S. AGOSTINO E GIACOMO IN BRAIDA (Pl. D, 3), 14th cent., with aisles and barrel-vaulting: first chapel on the right, Pietà, by *Giulio Campi*; last side-altar but one, Madonna and two saints by *Perugino* (1494); left, between the third and fourth altars, portraits of Francesco Sforza, and between the fourth and fifth, of his wife Bianca Maria Visconti, frescoes (retouched) by *Bonif. Bembo*.

The Contrada S. Margherita (passing on the right the small church of that name, built and painted by *Giulio Campi*, 1546) leads hence to the PIAZZA GARIBALDI (Pl. C, D, 2) with the church of S. AGATA (right aisle, Marriage of St. Catharine and St. Joseph; beside the high-altar, four large *Frescoes by *Giulio Campi*, painted in 1536 in the style of Pordenone), whence the Corso di Porta Milano leads N.W. to the gate of that name and the station.

Among the many fine palaces are *Pal. Sansecolo*, *Pal. Crotti* (formerly *Raimondi*), containing sculptures by Pedone, *Pal. Stanga a S. Vincenzo*, and *Pal. Dati* (now part of the large hospital), with fine court and staircase, all in the Corso di Porta Milano.

About 1½ M. to the E., near the Mantua road, is the church of S. Sigmundo, with frescoes and pictures by *Campi*, *Boccaccino*, and other Cremonese masters; *Altar-piece by *Giulio Campi*, Madonna with saints, and below, Francesco Sforza and his wife, founders of the church. — Near the village of *Le Torri* lies the beautiful *Villa Sacerdoti*.

FROM CREMONA TO MANTUA, 39 M., in about 2 hrs. The chief station is *Piadena* (see below). *Mantua*, see p. 179.

FROM CREMONA TO BRESCIA OR PAVIA, see p. 144.

FROM CREMONA TO PIACENZA (tramway five times daily in 2¼ hrs.). The road intersects the plain on the right bank of the Po, after crossing the river with its numerous islands, leads by *Monticelli*, *S. Nazzaro*, and *Caorso*, and crosses the river formed by the *Chiavenna* and *Riglio*. At *Roncaglia* we cross the *Nure* and proceed to the W. to *Piacenza* (p. 260).

66 M. *Villetta-Malagnino*; 70 M. *Gazzo* and *Pieve S. Giacomo*; 75 M. *Torre de' Picenardi*; 79 M. *Piadena*.

From *Piadena* to *Brescia*, railway in course of construction.

FROM PIADENA TO PARMA, 25 M., railway in 1½-2 hrs. (fares 4 fr. 55, 3 fr. 20, 2 fr. 5 c.). — 4 M. *S. Giovanni in Croce*. At (10½ M.) *Casalmaggiore* the Po is crossed, and near (15½ M.) *Colorno* the brook *Parma*. 18½ M. *Torile S. Polo*. 25 M. *Parma*, see p. 264.

81 M. *Bozzolo*, with an old castle of the Gonzagas. Before (88 M.) *Marcavia* we cross the *Oglio*. — 93½ M. *Castellucchio*.

About $2\frac{1}{2}$ M. to the E. of Castelluccio, 5 M. from Mantua, is the church of *S. Maria delle Grazie*, founded in 1399, a famous resort of pilgrims, containing curious votive offerings in the form of life-size figures in wax, bearing the names of 'Charles V', 'Ferdinand I', 'Pope Pius II', the 'Connétable de Bourbon', etc. Also a few monuments.

The train now crosses the *Mincio*. — 100 M. *Mantua*, see p. 179.

27. From Milan to Bergamo.

$33\frac{1}{2}$ M. RAILWAY in $1-1\frac{3}{4}$ hr. (fares 6 fr. 15, 4 fr. 30, 2 fr. 75 c.). Finest views to the left. — TRAMWAY, see p. 90; viâ *Monza*, see p. 113.

Milan, see p. 89. — 7 M. *Limite*; $9\frac{1}{2}$ M. *Vignate*; 12 M. *Melzo*. At (16 M.) *Cassano*, a large village with palatial houses, the train crosses the blue *Adda*. From (20 M.) *Treviglio* (in *S. Martino* an altarpiece by Buttinone and Zenale) a branch-line runs to Cremona, see R. 26; direct line to Verona, see p. 151; also tramway to Lodi. — 26 M. *Verdello*; $33\frac{1}{2}$ M. *Bergamo*.

Bergamo. — **Hotels.** ALB. D'ITALIA, R., L., & A. $2\frac{1}{2}-3\frac{1}{2}$, B. $1\frac{1}{2}$, déj. 3, D. 4, pens. 10, omn. 1 fr.; CAPPELLO D'ORO, R. $1\frac{1}{2}-2\frac{1}{2}$, B. $1\frac{1}{2}$ fr., unpretending and moderate; both in the new town; ALB. & RISTOR. GIARDINETTO, at the Porta S. Agostino, with garden and view, R. & A. $1\frac{1}{2}-3$ fr., L. 30 c., B. 1, déj. 2, D. $3\frac{1}{2}$, pens. 7 fr.; CONCORDIA, Viale Stazione, well spoken of.

Cafés. *Nazionale*; *Centrale*, tolerable; both in the Piazza Cavour. — Beer at the *Gambirino*.

Tramways through several streets. — CAR, per hr., $2\frac{1}{2}$ fr. — CABLE-TRAMWAY (*Funicolare*) from the Strada Vitt. Emanuele (Pl. C, 3) to the old town, every $\frac{1}{4}$ hr., 15 c.

Bergamo (1245 ft.), the ancient *Bergomum*, a Venetian town from 1428 to 1797, now a provincial capital with 23,800 (with suburbs 39,700) inhab., lies at the junction of the *Valle Brembana*, watered by the *Brembo*, and the *Valle Seriana*, named after the rapid *Serio*. This is one of the busiest of the smaller trading and manufacturing towns in Italy. The once famous fair (Fiera di S. Alessandro, middle of August to middle of September) has lost its importance. The town consists of two distinct parts, the *Città Alta*, picturesquely situated on hills (cable-tramway recently opened), and the much larger new quarters in the plain (*Borgo S. Leonardo*, *Borgo Pignolo*, *Borgo S. Tommaso*), with cotton, silk, and other factories, an interesting piazza (*la Fiera*; Pl. D, 4), attractive shops, lively cafés, and a new Protestant church.

From the railway-station the broad Viale Napoleone III. leads to the PIAZZA CAVOUR (Pl. D, 5), with a statue of Victor Emmanuel by Barzaghi (Pl. 19). A lane leads hence to the left to *S. Alessandro in Colonna* (Pl. 5; C, 5), containing a fine Assumption by Romanino. The Contrada Torquato Tasso leads to the right from the Piazza, past the new *Municipio*, or town-hall (Pl. 20; D, 4), to *S. Bartolommeo* (Pl. 8; D, 4). Behind the high-altar is a large altarpiece by *Lor. Lotto* (1516), *Madonna surrounded by ten saints. The predelle (Entombment, Stoning of Stephen, Miracle of St. Dominic) are

now in the sacristy; also a Pietà and saints by *Borgognone*. — Farther on is **S. Spirito** (Pl. 17; E, 4), a fine Renaissance building without aisles.

INTERIOR. Left, second altar: large *Altar-piece by *Borgognone* (1508): Descent of the Holy Ghost, God the Father, Annunciation; on the left, The Baptist and St. Jerome; on the right, SS. Augustine and Francis. Left, fifth altar: *Scipio Laudensis*, Madonna between SS. Peter and Paul. Right, 4th Chapel: **Lotto*, Madonna and four saints; above, angels in a glory (1521); 5th chapel, *Previtali*, Madonna and four saints (1525); above, by the same. Resurrection with four saints (finished by *Ag. Caversegno*). To the right of the high-altar is *Previtali's* master-piece: John the Baptist, surrounded by SS. Bartholomew, Nicholas of Bari, Joseph, and Dominic (1515).

Farther on, in the Contrada di Pignolo, are *S. Bernardino* (Pl. 9; C, 6), containing a picture by **Lotto*, Madonna and Saints (1521), and *S. Alessandro della Croce* (Pl. 6; D, 3; Moroni, Madonna; in the sacristy, *Lotto*, Trinity; Moroni, portrait; *Previtali*, Crucifixion, dated 1514).

The Strada Vitt. Emanuele (cable-tramway, p. 148) connects the new town with the *Città Alta*, which contains several interesting Renaissance houses. The *Promenade* affords a fine view of the Brianza (p. 116) and the surrounding mountains, particularly those to the N.E. The *Castle* (Pl. A, 1), on the hill to the N.W., and the *Pasco dei Tedeschi* rising above it, command still finer views. In the PIAZZA GARIBALDI, the former market-place, is the *Palazzo Nuovo* (Pl. 22; C, 2), in the Renaissance style, by Scamozzi, but unfinished. Opposite is the *Library*, in the Gothic *Palazzo Vecchio*, or *Broletto* (Pl. 23; C, 3), the ground-floor of which consists of an open colonnade. Near it are the *Monument of Torquato Tasso* (whose father *Bernardo* was born at Bergamo in 1493), and a *Monument of Garibaldi* (1885).

Behind the library is the Romanesque church of **S. Maria Maggiore** (Pl. 16; B, C, 2, 3), of 1137, with ancient lion-portals on the N. and S.

The INTERIOR (entrance on the S. side) contains ancient wall-paintings under thick tapestry (much injured) and fine carved *Choir-stalls by the Bergamasque artists, *Franc. Capodiferro* and *Fra Damiano*. The *Intarsia work in the central panels (usually covered) was partly designed by *Lor. Lotto*. This church contains the tomb of Cardinal *Alessandri* (d. at Avignon, 1319, modern canopy) and the monument of the famous composer *Donizetti* of Bergamo (d. 1848), by Vinc. Vela; opposite, that of his teacher *Giov. Simone Mayr* (d. 1845). In the treasury (above the sacristy) are a large crucifix (5 ft. high) of the 13th century (?) and several works in niello. — The adjoining **Cappella Colleoni* (shown by the sagrestano), in the early-Renaissance style, has a lavishly sculptured *Façade; the modernized interior contains the tomb of the founder Bart. Colleoni (d. 1475; p. 236), by *G. Ant. Amadeo*. The reliefs represent the Bearing of the Cross, Crucifixion, and Descent from the Cross; at the ends, the Scourging and the Resurrection; below runs a frieze of Cupids, above which are the Annunciation, *Nativity, and Magi; and on the top is the gilded equestrian statue of Colleoni by a German master. Adjacent is the smaller, but beautiful monument of his daughter Medea. Above the altar on the right are good sculptures; to the left, a Holy Family by *Angelica Kaufmann*; fine Intarsia-work (covered).

The adjoining **Cathedral** (Pl. 13; C, 2, 3) was built from designs by

Carlo Fontana in 1689 on the site of an earlier edifice. First altar to the left: Madonna and saints by *G. B. Moroni*, a pupil of Moretto; in the choir a Madonna by *Savoldo* and behind the high altar a *Madonna, a late work of *Giov. Bellini*. The adjacent BAPTISTERY, by *Giovanni da Campione* (1340), recently restored, is best viewed from the passage leading to the sacristy.

In the street leading to the Porta S. Caterina is the **Accademia Carrara** (Pl. 1; E, 2), a school of art and *Picture-gallery (*Galleria Carrara* and *G. Lochis*; open on 1st Sun. and 3rd Thurs. of each month, but daily from 30th Aug. to 18th Sept.; shown at other times by the custodian, gratuity $\frac{1}{2}$ -1 fr.).

GALLERIA CARRARA. I. R.: Engravings and Drawings. The paintings here include: *Previtali*, Descent of the Holy Ghost; opposite 49. *Bellotto*, Arch of Titus; 45-48. *Zuccarelli*, Landscapes. — II. R.: to the left on entering, *66. *Lotto*, Betrothal of St. Catharine (1523; landscape cut out); 68. *Previtali*, Madonna and saints; 67. *Cariani*, Saints around the Madonna; 70. *Francesco da S. Croce*, Annunciation (1504; early work); 75-83. *Moroni*, Portraits (80, 82, 83, best; 81, an early work); 85. *Cariani*, Portrait of a woman. Then, beyond a series of portraits ('91 the best) by *Ghislandi*, the Bergamasque Titian of the 18th cent., 97. *Previtali*, St. Anthony, with SS. Peter, Paul, Stephen, and Laurence; 98. *G. Ferrari*, Madonna and Child; 100. *Moroni*, St. Jerome (in Moretto's manner). — III. R.: 137. *Caroto*, Massacre of the Innocents; 165. *Marco Basaiti*, Head of Christ (1517); *153. *Mantegna*, Madonna; opposite the entrance, **Lor. Lotto*, Portrait; 188. *Moroni*, Madonna and saints. — IV. R.: Unimportant. — V. R.: 342. *Bronzino*, Last Supper (1582). In the centre: coins and medals.

GALLERIA LOCHIS. I. R.: beside the exit, 56. *Moretto*, Holy Family. — II. R.: Above the exit-door, 49-51. and 84. *G. Ferrari*, Cupids; to the left, 32-34. *A. Schiavone*, Studies of saints; 35. *Moroni*, Madonna, two saints below; to the right, 69. *Ghislandi*, Portrait of a boy; 60, 61. *P. Longhi*, Venetian scenes; 47. *Tiepolo*, Sketch for an altar-piece; above, 41, 42. *Paris Bordone*, Vintage; opposite, 93, 94. *Guardi*, Views of Venice. — III. R. To the left of the entrance, 140. *Giov. Bellini*, Madonna (an early work; retouched); 147. *Venetian School*, Portrait; 128. *Montagna*, Madonna between SS. Sebastian and Rochus (1487); 129. *C. Crivelli*, Madonna; 130. *Luini*, Holy Family; *137. *Boltraffio*, Madonna and Child; 131. *Zenale* (more probably *Ambrogio Borgognone*), Madonna and Child; 233. *Cosimo Tura*, Madonna; *153. *Sebast. del Piombo* (?), Portrait; 151. *After Bellini*, The doge Loredan (original in London); 154. *Mantegna* (?), Portrait; 157. *Calisto da Lodi* (?), Portrait; *Mantegna* (more probably *Gregorio Schiavone*), 159. St. Alexius, 161. St. Jerome; 160. *Unknown Artist*, St. Francis; 168. *Pensabene*, Adoration of the Child; 169. *School of Mantegna*, Resurrection Christ; 170. *Caroto*, Adoration of the Magi; *184. *Cariani*, Portrait of a man; *185. *Lotto*, Madonna and SS. Joseph and Catharine (1533); 174. *Moroni*, Portrait of a man; *177. *Moretto* (not *Titian*), Christ appearing to a donor (signed 1518); *183. *Palma Vecchio*, Madonna between SS. John and Mary Magdalene; 225. *Garofalo*, Madonna and SS. Rochus and Sebastian; *207. *Raphael*, St. Sebastian (early work, painted in Perugino's school); *221. *Giacinto Francia*, Bearing of the Cross; 222. *Antonello da Messina*, St. Sebastian; 218. *Dosso Dossi*, Madonna with St. George and a canonized bishop.

STEAM TRAMWAY from Bergamo to *Romana* and *Fontanella*; from Bergamo to *Monza*, see p. 113.

FROM BERGAMO TO PONTE DELLA SELVA, railway, 18 M., in $1\frac{3}{4}$ hr., through the picturesque and industrial *Valle Seriana*. Before leaving Bergamo the train stops at the suburbs of *Borgo Palazzo* and *Borgo S. Caterina*. 2 M. *Redona*; $2\frac{1}{2}$ M. *Torrebaldone*. The train descends into the valley of the *Serio*. $3\frac{1}{2}$ M. *Alzano* (where S. Martino contains one of *Lotto's* best works, Death of Peter Martyr). $5\frac{1}{2}$ M. *Nembro*; $7\frac{1}{2}$ M. *Albino*. The line ascends,

supported at places by arches over the bed of the Serio. 10½ M. *Cene*; 11 M. *Gazzaniga-Fiorano*, the latter at the entrance of the pretty valley of *Gandino*. 12½ M. *Vertova*. The train follows the winding valley of the brawling Serio, crosses the *Bondo* descending from the left, the road, the *Riso*, and then the *Nossa* at (17 M.) *Ponte di Nossa*. 18 M. *Ponte della Selva* (*Inn) is at present the terminus of the line. Road thence by *Clusone* (Inn), with its interesting church, to *Lovere* (p. 163). — Pleasant excursion further up the valley of the Serio to *Fiumenero* and (14 M.) *Bondione*, whence the picturesque *Falls of the Serio* and the lofty *Lake of Barbellino* may be visited.

Railway to *Seregno*, viâ *Ponte S. Pietro* (see below) and *Usmate-Carnate*, see p. 113. From *Seregno* to *Saronno*, *Busto-Arsizio*, and *Novara*, see p. 50.

FROM LECCO TO BRESCIA VIÂ BERGAMO.

51½ M. RAILWAY in 3 hrs.; fares 9 fr. 40, 6 fr. 60, 4 fr. 25 c.

Lecco, p. 115. — 2½ M. *Maggianico*; 4 M. *Calolzio* (p. 115). — 10 M. *Cisano*; 12 M. *Pontida*; 14 M. *Mapello*. — 16 M. *Ponte S. Pietro*, with pretty church and old castle, junction for *Seregno* (see above). — We cross the *Brembo*. 20½ M. *Bergamo* (p. 148). — Near (23½ M.) *Seriate* the *Serio* is crossed. 28 M. *Gorlago*; 31½ M. *Grumello*. The *Oglio*, descending from *Lago d'Iseo*, is next crossed. 34 M. *Palazzolo* (branch to *Paratico*, p. 163); 39 M. *Coccaglio*, with the monastery of *Mont' Orfano* on a height; 40 M. *Rovato* (see below), 44 M. *Ospitaletto*. — 51½ M. *Brescia*, see p. 152.

28. From Milan to Verona.

93 M. RAILWAY in 3¼-5¼ hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c., express, 18 fr. 65, 13 fr. 5 c.).

Milan, p. 89. — 20 M. *Treviglio*, junction for the lines to *Cremona* (p. 145) and *Bergamo* (p. 148); 22½ M. *Vidalengo*; 25½ M. *Morengo*. The train crosses the *Serio*, a tributary of the *Adda*. 28 M. *Romano*; 32 M. *Calcio*. The *Oglio*, which issues from *Lago d'Iseo*, is crossed. 36½ M. *Chiari*, an old and industrious town of 9500 inhab.; 40 M. *Rovato*, junction of the *Bergamo-Brescia* line described above; 44 M. *Ospitaletto*. — 51½ M. *Brescia*, see p. 152.

The slopes near *Brescia* are sprinkled with villas. 56 M. *Rezzato*. The *Chiese* is crossed. 61½ M. *Ponte S. Marco*. Beyond (65 M.) *Lonato* a short tunnel and a long cutting.

A long viaduct now carries the line to (68 M.) *Desenzano* (p. 158). Admirable survey in clear weather of the blue *Lago di Garda* and the peninsula of *Sermione* (p. 159).

72 M. *S. Martino delle Battaglie*. A monument on the right commemorates the battle of *Solferino*, where the French and Piedmontese under Emp. Napoleon III. and King Victor Emmanuel defeated the Austrians under Emp. Francis Joseph, 24th June, 1859.

The village of *Solferino* (Inn, good red wine; guides) lies on the heights about 5 M. to the S. (carriage from stat. *Desenzano*, and back, 15 fr.). It formed the centre of the Austrian position, and was taken about 1 p.m. by the French guards. The ground northwards to the banks of the *Lago di Garda* was held by General Benedek, who repulsed the attacks of the

Piedmontese until nightfall, and only abandoned his position on receiving the order to retreat. The left wing of the Austrian army, attacked by the French under General Niel, also maintained its position until late in the afternoon.

77 M. *Peschiera* (station $\frac{1}{2}$ M. E. of the town, comp. p. 160; pier near the gate, to the right), a strong fortress with 1200 inhab., lies at the S.E. end of the Lago di Garda, at the efflux of the *Mincio*, which the train crosses. On 30th May, 1848, the place was taken by the Piedmontese after a gallant defence by the Austrian General *Rath*, but it was recovered by the Austrians on 14th Aug.

79 $\frac{1}{2}$ M. *Castelnuovo*; 83 $\frac{1}{2}$ M. *Somma-Campagna*; 91 M. *Verona Porta Nuova*. The *Adige* is crossed; fine view of the town to the left. 93 M. *Verona Porta Vescovo*, see p. 167.

29. Brescia.

Hotels. ALBERGO D'ITALIA (Pl. c; C, 3), R., L., & A. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$, B. 1 $\frac{1}{4}$, déj. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, pens. 9, omn. $\frac{1}{2}$ fr.; FENICE (Pl. a; C, 2, 3), Piazza del Duomo, not too clean, R. 2, L. $\frac{1}{2}$, A. $\frac{1}{2}$, omn. $\frac{3}{4}$ fr.; GAMBERO (Pl. b; C, 3), Corso del Teatro, good, but plain, R. & A. 2 $\frac{1}{2}$, D. 4, B. 1, omn. $\frac{1}{2}$ fr.; CAPPELLO (Pl. d; C, 3).

Cafés adjacent to the theatre, in the Piazza del Duomo, etc. — **Beer** at *Wührer's*, Strada Maria Calchera (Pl. D, 3).

Photographs: *Capitanio*, near the Porta Venezia.

Cabs (*Cittadine*): 85c. per drive, $\frac{1}{2}$ fr. per hour.

Railway by Cremona to Pavia, see p. 145; to Bergamo and Lecco, see p. 151; to Verona and to Milan, see R. 28; to Iseo, see p. 163.

Tramway from the railway station and Porta Milano to Porta Venezia.

— **Steam Tramway** viâ *Crema* (p. 145) and *Lodi* (p. 259) to *Milan* (p. 89); viâ *Guidizzolo*, on the battle-field of Solferino (p. 151; 2 $\frac{3}{4}$ hrs.), to *Mantua* (p. 179; 4 $\frac{1}{4}$ hrs.); to *Gardone-Val-Trompia* (1 $\frac{3}{4}$ hr.); viâ *Tormini* to *Salò* (p. 159; 2 $\frac{1}{2}$ hrs.), and thence in $\frac{3}{4}$ hr. more to *Gardone-Riviera* (p. 159); also to *Barghe* (p. 162) and to *Vestone* (p. 162); lastly by *Lograto* to *Orzinuovi*.

Principal Attractions (1 day). *Municipio (p. 154); S. Giovanni Evangelista (p. 154); Cathedral (p. 153); Tosio and *Martinengo Galleries (pp. 156, 157); SS. Nazzaro e Celso (p. 157); S. Francesco (p. 157); S. Clemente (p. 156); *Museum of Antiquities (p. 155); walk along the Castello (p. 158).

Brescia (460 ft.), with 43,400 (with suburbs 60,000) inhab., capital of a province, is beautifully situated at the foot of the Alps, and its numerous fountains of limpid water lend it an additional charm. Iron wares, and particularly weapons (hence '*Brescia armata*'), form the staple commodities, many of the fire-arms used by the Italian army being made here. The woollen, linen, and silk factories are also worthy of mention.

Brescia, the ancient Gallic *Brixia*, afterwards a Roman colony, vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under *Gaston de Foix* (p. 309) after an obstinate defence. Five years later it was restored to Venice, to which it belonged till 1797, but it has never recovered its ancient importance. On 1st April, 1849, the town was bombarded and taken by the Austrians under *Haynau*. — *Arnold of Brescia*, a pupil of Abélard, was one of the most prominent leaders of the reforming movement in Italy in the middle ages; he attacked the secular power and wealth of the clergy, and after being excommunicated by Hadrian IV. was executed in 1155.

Brescia is noteworthy in the history of art as the birthplace of ALESSANDRO BUONVICINO, surnamed IL MORETTO (1498-1555), who appears to have studied exclusively at his native place, and whose teacher is said to have been *Floriano Ferramola* of Brescia. There seems to be no ground for the assumption that he was influenced by Titian and the Roman school. Like the Veronese masters, he is distinguished from the Venetian school, with which he has erroneously been classed, by the comparative soberness of his colouring ('subdued silvery tone'), although he vies with the Venetians in richness and brilliancy, while he sometimes reveals a full measure of the ideality of the golden period of art. Buonvicino began his career as a painter in his 18th year. He rarely extended the sphere of his labours beyond his native place, and Brescia is therefore abundantly stored with his works. The churches here (such as S. Clemente, p. 156) display his fertility, both as a painter 'al fresco' and in oils, forming quite a museum of his pictures. S. Giovanni Evangelista (p. 154), S. Nazzaro e Celso (p. 157), Madonna de' Miracoli (p. 157), and the Galleria Martinengo (p. 157) all contain admirable specimens of his powers. Among Moretto's pupils was *Giov. Batt. Moroni* (1502-78), one of the best portrait-painters of the Renaissance. Another eminent master of Brescia, a contemporary of Buonvicino, was *Girol. Romanino* (1485-1566); his best works are to be seen in S. Francesco (p. 157), S. Giov. Evangelista (p. 154), and at Padua. — Brescia also contains several interesting antiquities (p. 155).

From the station (Pl. A, 4) the town is entered at its S.W. angle by the *Porta Stazione*, whence the *Corso Vittorio Emanuele* leads N.E. to the *Piazza Vecchia*, in the centre of the town (p. 154).

To the E. of the Piazza Vecchia is the ***Duomo Nuovo** (Pl. 8; C, 3), or episcopal cathedral, begun in 1604 by *Lattanzio Gambara* (but the dome not completed till 1825), one of the best churches of the 16th and 17th centuries. It is in the form of a Greek cross, with a lengthened choir.

INTERIOR. By the first pillar on the right is the large *Monument of Bishop Nava (d. 1831), with groups in marble and a relief by *Monti* of Ravenna; by the first pillar on the left the monument of Bishop Ferrari. The second altar on the right is adorned with modern statues in marble of Faith, by *Selaroni*, and Hope, by *Emanueli*, and a modern painting, Christ healing the sick, by *Gregoletti*. Then (3rd altar on right) a sarcophagus with small *High-reliefs (date about 1500), containing '*Corpora D. D. Apollonii et Philastri*', transferred hither in 1674 from the crypt of the old cathedral. — High-altar-piece, an Assumption by *Zoboli*, designed by *Conca*. In the dome the four Evangelists, alto-reliefs in marble.

From a door between the 2nd and 3rd altars 25 steps descend to the *Duomo Vecchio* (Pl. 9; C, 3), generally called **La Rotonda** (undergoing restoration), situated on the low ground to the S. of the Duomo Nuovo (shown by the sacristan of the Duomo Nuovo, who lives at the back of the choir).

This massive dome-structure is circular, as its name imports, with an ambulatory, and rests on eight short pillars in the interior. The sub-structure is very ancient (9th cent.), while the drum and cupola (Romanesque) date from the 12th century. The transept and choir with lateral chapels at the back were added at a very early period. Altar-piece, an *Assumption by *Moretto* (1526); on the right side, a Presentation in the Temple, and on the left SS. Mary and Elizabeth, by *Romanino*; on the left, *Paima Vecchio* (?), Holy Family (retouched). — Below the dome is the crypt, or *Basilica di S. Filastro*, supported by 42 columns.

Opposite the E. side of the Duomo Nuovo is the entrance to the ***Biblioteca Quiriniana** (*Bibl. Comunale*; Pl. 5, C, 3; fee 1/2 fr.), of 40,000 vols., bequeathed to the town in 1750 by *Cardinal*

Quirini. Several curiosities are preserved in a separate cabinet. (Admission daily, 11-3, in winter 10-3, except Wed., Sun., and high festivals; vacation from 1st Oct. to 2nd Nov.)

Book of the Gospels of the 9th cent. with gold letters on purple vellum; Koran in 12 vols., with miniatures and gilding; an old Book of the Gospels, and a Harmony of the Gospels by Eusebius (10th cent.), with miniatures; MS. of *Dante* on parchment, with miniatures; a *Petrarch* of 1470 with various illustrations (*'Petrarca figurato'*) and written annotations; a *Dante* with notes, printed at Brescia in 1487, etc.

The **Broletto** (Pl. 29; C, 2), adjoining the cathedral on the N., is a massive building of the 12th cent., but afterwards disfigured. Anciently the town-hall, it now contains the courts of justice, and part of it is used as a prison. Handsome court, partly in the Renaissance style. The Campanile on the S. side, *la Torre del Popolo*, belongs to the original edifice. — A well-preserved fragment of Gothic architecture in the street ascending hence, with circular windows and brick mouldings, is also interesting.

To the W., near the Broletto, lies the picturesque* **PIAZZA VECCHIA**, in which rises the ***Municipio** (Pl. 30; B, C, 2), usually called **la Loggia**, erected by *Formentone* of Brescia in 1508 on the ruins of a temple of Vulcan, with a 'putto' frieze by *Jacopo Sansovino* and window-mouldings by *Palladio*. The interior was half destroyed by a fire in 1575. The exterior of this magnificent structure is almost overlaid with ornamentation. On the ground-floor is a deep colonnade; in front are pillars with columns in the wall. The upper floor recedes considerably. — The handsome adjacent building on the right, the *Archivio e Camera Notarile* (Pl. 1), is probably also by *Formentone*. (The traveller should walk round the whole building.)

On the opposite side of the Piazza, above an arcade, rises the **Torre dell' Orologio**, or clock-tower, with a large dial (twice 1 to 12). The bell is struck by two iron figures as at Venice (p. 211). — To the left rises a *Monument*, erected by Victor Emmanuel II. in 1864 to the Brescians who fell during the gallant defence of their town against the Austrians in 1849 (Pl. 26.) — The third side of the piazza is occupied by the *Monte di Pietà* (formerly the *Prigioni*), a plain Renaissance building with a handsome loggia.

In the Contrada della Palata, leading to the Corso Garibaldi, on the left, is the *Torre della Palata* (Pl. 35; C, 2), a mediæval tower with modern pinnacles. — In a side-street to the N. is ***S. Giovanni Evangelista** (Pl. 19; B, 2), with admirable pictures.

We begin on the right. 3rd Altar: **Moretto*, Massacre of the Innocents, a youthful work, of Raphaelite conception. In the choir, behind the high-altar: **Moretto*, John the Baptist, Zacharias, SS. Augustine and Agnes; in the centre the Madonna; above, God the Father, unfortunately retouched. — In the next chapel: *Civerchio*, Entombment; in the lunette above, Coronation of the Virgin by *Romanino*; **Frescoes* on the right by *Moretto* (youthful works of 1521, showing the influence of *Romanino*): Collecting the manna, Elijah, and Last Supper, on the pilasters St. Mark and St. Luke, and prophets above; those on the left are by *Romanino*: Raising of Lazarus, Mary Magdalene before Christ, and the Sacrament, on the pilasters St. John and St. Matthew (the latter damaged). The

prophets above are by *Moretto*. Over the next altar: *Romanino*, Nuptials of Mary (retouched). In the Battistero (in front, to the left): **Francesco Francia*, The Trinity adored by saints.

We next visit S. MARIA DEL CARMINE (Pl. 22; C, 1), with a Renaissance portal and fine brick ornamentation on the façade. The lunette contains a fresco by *Ferramola*. In the third chapel on the right, Fathers of the Church, a ceiling-painting by *Foppa*. To the left of the church are two fine courts.

To the W., near the Porta Milano, is the church of S. Maria delle Grazie (Pl. 23; A 2), with several paintings by *Moretto*.

1st altar to the right, Martyrdom of St. Barbara, by *Francesco da Prato* (pupil of Titian); 4th altar on the right, St. Anthony of Padua and St. Antonius the Hermit by *Moretto*; at the end of the right transept, Madonna in clouds, below, SS. Sebastian, Ambrose, and Rochus by *Moretto*; over the high-altar a Nativity of Christ, by *Moretto*; 1st altar to the left, Madonna in clouds, with four saints below, by *Foppa*.

Beside the Porta Milano is a bronze equestrian statue of Garibaldi, designed by *Maccagni* (1839).

To the E. of the Piazza Vecchia, passing the N. side of the Broletto (p. 154), we come to a small piazza, to the left in which is the entrance to the *Museum of Antiquities (*Museo Civico Età Romana*; Pl. 28; D, 2; week-days 10-4, Nov. to Feb. 10-3, fee 1 fr., which admits also to the Mediæval Museum; free on the first and third Sun. in each month and on each Sun. and Thurs. in August, 1-4; visitors knock). The museum occupies an ancient Corinthian temple, excavated in 1822, which, according to inscriptions, was erected by Vespasian in A.D. 72. The dilapidated, but exceedingly picturesque temple stands on a lofty substructure, with a projecting colonnade of ten columns and four pillars to which the steps ascend, and has three *cellae* of moderate depth.

The pavement of the PRINCIPAL HALL has been restored from the original remains. By the back-wall, as in the other chambers, is placed an ancient altar. Among the Roman inscriptions and sculptures is an archaic head; also two tombs of the flint period. — The SIDE-ROOM on the right contains ancient glass, vases, coins, bronzes, etc. — In the Room on the left are fragments of a colossal temple-figure, architectural fragments, gilded busts, a relief of a naval battle, breastplate of a war-horse, and above all a statue of *VICTORY, excavated in 1826, a bronze figure about 6½ ft. in height, with a silver-plated diadem round her head, a (restored) shield, on which she is about to write, in her left hand, and a (restored) helmet under her left foot, one of the most precious existing specimens of ancient plastic art.

The Contrada San Zeno leads hence E. to the Contrada dei Padri Riformati, at the end of which, on the right, is the old church of S. Giulia, containing the Mediæval Museum (*Museo Civico Età Cristiana*; Pl. 27, D, 2; adm. same price and times as the Museum of Antiquities, see above).

In the VESTIBULE, bust of Paolo Sarpi. In the NEW PART of the church, on the wall to the left, fine weapons, architectural remains with interesting ornaments of the Lombard period, early mediæval sculptures, Majolicas; in front the 'Cross of St. Helen', of 8th cent. workmanship, decorated with gems of various periods and a miniature glass painting, three portraits of the 5th cent; in the centre, ivory reliefs, including consular diptychs of Boethius and Lampadius (5th cent.) and

the Diptychon Quirinianum, medallions, Renaissance bronzes; on the wall Venetian glass, small figures in marble from a tribuna in the Broletto, marble door (16th cent.) from a church at Chiari. The cabinet on the right contains Limoges and Venetian enamel, and the 'Lipsanoteca' or sides of a reliquary of the 4th cent., carved in ivory and arranged in the form of a cross. — In the OLD PART of the church the monument of the Venetian general Orsini (1510), and the Mausoleum of Marcantonio Martinengo (16th cent.), with reliefs in bronze, from the church of S. Cristo (the façade of which, with its interesting brick ornamentation, rises on a height to the right in front of the museum). The lectern opposite is adorned with intarsia by *Raffaello da Brescia* (1518). — On the back-wall a fresco of the 16th cent., below which we look through a window into the old church of *S. Salvatore*, with capitals of the 6th cent. and a crypt.

From the Mediæval Museum a street descends to a small piazza, where remains of an ancient edifice are built into the wall of No. 285. A little to the left is —

***S. Clemente** (Pl. 15; D, 3), a small church containing a modern monument of *Moretto* (p. 153; to the left) and five of his works, much injured by retouching. The church is badly lighted and is closed 9-12; sacristan in the lane to the W.

On the right, 2nd altar, *SS. Cecilia, Barbara, Agnes, Agatha, and Lucia: a charming composition, in which the repellant attributes of martyrdom are handled with such marvellous naïveté as almost to assume an attractive air (*C. & C.*). On the left, 1st altar, *St. Ursula; 2nd altar, Madonna with SS. Catharine of Alexandria, Catharine of Siena, Paul, and Jerome; 3rd altar, Abraham and Melchisedech. *High altar-piece, Madonna with St. Clement and other saints.

A little to the S.E. is **S. Maria Calchera** (Pl. 21; D, 3). First altar to the left: Simon the Pharisee and Christ by *Moretto*. Second altar to the right: *St. Apollonius by *Romanino*. High altar: Visitation, by *Calisto da Lodi* (1525).

Besides the above museums, the town also possesses valuable collections of ancient and modern pictures, drawings, engravings, sculptures, etc., the modern portion of which, together with a few ancient pictures, is preserved in the ***Palazzo Tosio** (Pl. 24; D, 3), Contrada Tosio. Adm. as to the Museum of Antiquities (p. 155).

The palace and its collections were bequeathed to the town by Count Tosio. Room IV: 3, 21. *Massimo d'Azeglio*, Landscapes. — Room VI: *1, *2. *Thorvaldsen*, Night and Day. — Room IX: 1. *Baruzzi*, Silvia, a statue in marble, from Tasso. — Room X: *12. *Thorvaldsen*, Ganymede. — OCTAGON: 1. *Bartolini*, Boy treading grapes; 2. *Gandolfi* (after *Thorvaldsen*), Genius of Music. — CABINET OF ELEONORA: 1. Eleonora d'Este, a bust by *Canova*. — Rooms XIII and XIV contain earlier works. Room XIII: 5. *Fr. Albani*, Venus and Graces; 12. *Rainoldi*, surnamed *Francia*, Madonna and Child; 13. *Cesare da Sesto* (? more probably *Timoteo Viti*), Young Christ; 14. *Tintoretto*, Portrait; 17. *Luca d'Olanda* (?), Nun and woman praying; 18. Portrait, of the school of *P. Veronese*; 29, 30. *Giov. Batt. Moretti*, Portraits; *34. *Lor. Lotto*, Adoration of the Child; 35. *School of Raphael*, Madonna; 36. *Moretto*, Annunciation (early work); *37. *Raphael*, Christ teaching, with crown of thorns and wounds (painted in Florence still under Umbrian influence; 1503); 38. *Fra Bartolommeo*, Holy Family (spoiled by retouching); 31. *Moretto*, Tullia of Aragon as daughter of Herodias. — Room XIV (entrance-room): 33. *Caravaggio*, Flute-player. Rooms XV and XVI, on the ground-floor, contain modern works. Room XVI: 1. Laocoon, in marble, by *Ferrari*; 4. *Monti*, Bust of Galileo; 5, 6. Copies of *Canova's* colossal busts of himself and of Napoleon I. by *Gandolfi*.

The older works of art are contained in the ***Palazzo Martinengo**, Contrada S. Gaetano (Pl. D, 4), the most valuable being pictures by Moretto and other Brescian masters. Admission, as above.

This palace with its treasures of art was bequeathed by Count Martinengo. Room B (Sala Moretto): 8. *Gambara*, Portrait of himself; *9. *Moretto*, Holy Family (fresco); *10, *11. *Romanino*, Christ at Emmaus and Magdalene at Jesus' feet; end wall, to the left, 16. *Giov. Donato Montorfano* (?), St. George killing the dragon; *13. *Moretto*, Adoration of the Infant Christ; *17. *Moretto*, The disciples at Emmaus; 14. *Romanino*, SS. Paul, John, and other saints; *Romanino*, 15. Coronation of the Virgin, with saints, 18. Portrait; 19. *Moretto* (?), Portrait. Opposite, 23, 24, 25. *Romanino*, Bearing of the Cross, Adoration of the Shepherds, Descent from the Cross; 26. *Moretto*, Suffering Christ; *27. *Moretto*, Madonna in clouds, with angels, St. Francis, and donors below (1542); *28. *Moretto*, Madonna enthroned with saints, from the church of S. Eufemia; 29. *Moretto*, Descent of the Holy Ghost. — Room C: 1. *Ferramola* (?), Bearing of the Cross; 4. *Gambara*, Apollo; 5. *Moretto*, Madonna with the Child and St. John (restored and spoiled); 7. *Venetian School*, Madonna and Child; 8. *Calisto da Lodi* (1524), Adoration of the Child (fresco; 1524); 9. *Civerchio*, St. Nicholas; 10. *Savoldo*, Adoration of the Child; 13. *Francis*, Madonna; 16. *Unknown Artist* (not *Giorgione*), Portrait. — Room D: at the exit, 15. *Van Dyck* (?), Madonna with the Child and St. John; 16. *Clouet*, surnamed *Janet*, Portrait of Henri III. of France. — Room E. Drawing by *Tiepolo*, opposite the window.

Near the Pal. Martinengo is **S. Afra** (Pl. 12; D, 4), erected on the site of a temple of Saturn, and entirely rebuilt in 1580.

High-altar-piece: *Tintoretto*, Ascension, in which the blue of the sky is the predominant colour. Over the N. door: **Titian* (or *Giul. Campi*?), Christ and the adulteress (generally covered). Over the N. altars: 2. *P. Veronese*, Martyrdom of St. Afra (in the foreground, among the beheaded, is the head of the painter); 1. *Palma Giovane*, Brescian martyrs.

The church of **S. Alessandro** (Pl. 13; C, D, 4), a few yards to the W., contains (1st altar to the right) an *Annunciation (covered) erroneously attributed to Fra Angelico. It is by a N. Italian master influenced by Gentile da Fabriano. — 2nd altar to the right: *Civerchio*, *Pietà*.

S. Nazzaro e Celso (Pl. 11; A, 3), in the Corso Carlo Alberto, built in 1780, contains several good pictures.

*High-altar piece by *Titian*, in five sections, the Resurrection being the principal subject; on the right St. Sebastian, on the left St. George with the portrait of Averoldo, the donor (1522); above these the Annunciation (‘long an object of study to the artists of the Brescian School’: *C. & C.*). — Second altar on the left, *Coronation of the Virgin, with SS. Michael, Joseph, Nicholas, and Francis below, by *Moretto* (‘this altar-piece is the very best of its kind, cold perhaps in silver-grey surface, but full of bright harmony and colour’: *C. & C.*). — Third altar on the right, Christ in glory (1541); fourth altar on the left, Nativity, with SS. Nazzaro and Celso, also by *Moretto*, sadly damaged. — In the sacristy, above the side-door, *Predella by *Moretto*, Adoration of the Child, Madonna and angel in medallions. Above the side-doors of the main portal of the church is a large painting of the Martyrdom of Nazarius and Celsus, ascribed to *Foppa*. On the organ-wing an Annunciation by *Foppa*.

Madonna dei Miracoli (Pl. 10; B, 3), near S. Nazzaro, a small church with four domes and rich façade, is an early-Renaissance building of the end of the 15th cent.; 1st altar on the right, *Madonna and Child, with St. Nicholas, by *Moretto* (1539), one of his best works. — A little to the N. is **S. Francesco** (Pl. 18;

B, 3), with Gothic façade; 1st chapel on the left, *Fr. da Prato*, Spozalizio (1547; covered); 3rd chapel on the right, **Moretto*, SS. Margaret, Francis, and Jerome (signed 1530); over the high-altar, *Romanino*, Madonna and saints, his master-piece and a brilliant piece of colouring (about 1525; in an older frame, 1502).

About $\frac{1}{2}$ M. from the Porta Milano (Pl. A, 2) lies the pretty *Campo Santo*, to which an avenue of cypresses leads from the high-road. Fine view from the tower. — A picturesque walk may be taken in the gardens beneath the *Castello* (Pl. C, D, 2); best towards evening. Monte Rosa is sometimes visible to the W.

30. The Lago di Garda.

Steamboat. W. BANK (the more picturesque), between Desenzano and Riva, daily (starting from Riva in the morning, from Desenzano afternoon) in 4 hrs. (fares 4 fr. 35, 2 fr. 40 c.). Stations *Manerba*, *S. Felice di Scevolo*, *Salò*, *Gardone-Riviera*, *Maderno*, *Gargnano*, *Tignale*, *Tremosine*, *Limone*, *Riva*. — E. BANK, between Riva and Peschiera, daily except Tues. in 4 hrs. (fares 4 fr. 50, 2 fr. 50 c.). Stations *Torbole*, *Malcesine*, *Assenza*, *Macugnano*, *Castelletto*, *Pai*, *Torri*, *Garda*, *Bardolino*, *Lazise*, *Peschiera*. The Tues. steamer sails from Lazise to Desenzano without touching at Peschiera. — BOTH BANKS, once daily (from Peschiera and Desenzano in the morning, from Riva afternoon); stations: *Peschiera*, *Lazise*, *Bardolino*, *Garda*, *Desenzano*, *Manerba*, *Salò*, *Gardone-Riviera*, *Maderno*, *Gargnano*, *Castelletto*, *Malcesine*, *Limone*, *Riva*. — Enquiries should be made on the spot. The steamboats are inferior to those on the western lakes. Seasickness is not unknown in rough weather. Restaurants indifferent. Payments are made in Italian money.

RAILWAY from Riva to *Arco* and *Mori*, see p. 19. The railway from Verona to Garda (p. 160) is open only to *Caprino* (p. 162).

The *Lago di Garda* (225 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 37 M. in length, and $1\frac{1}{2}$ -10 M. broad; area 189 sq. M., depth in many places upwards of 1000 ft. It belongs to Italy, except the N. extremity with Riva, which is Austrian. The lake is rarely perfectly calm, and in stormy weather is almost as rough as the sea, as recorded by Virgil (Georg. ii. 160). The water is of an azure blue.

The banks, although inferior in attraction to those of the Lake of Como, present a great variety of beautiful landscapes, enhanced by the imposing expanse of the water. The shores of the S. half are flat and well cultivated, but they become bolder between *Capo S. Vigilio* and a point to the N. of *Salò*, where the lake contracts. The vegetation is luxuriant, especially on the more sheltered W. bank. Even the sensitive lemon arrives at maturity here, but the trees require to be carefully covered in winter. This is done with the aid of numerous brick pillars 20 ft. in height, erected at regular intervals of 8 ft., and united by cross-beams at the top. The fruit is more bitter and aromatic than that of Sicily, suffers less from carriage, and keeps longer. Price according to the season 3-10 fr. per hundred. — The *carpione*, or salmon-trout, which attains 25 lbs., the *trotta*, or trout, the *anguilla*, or eel, and the *luccio*, or pike, are excellent fish.

Desenzano (*Hôt. Royal Mayer*, R., L., & A. 3-5, B. $1\frac{1}{4}$ - $1\frac{1}{2}$, déj. 3-4, D. 4-5, pens. 7-10, omn. $\frac{1}{2}$ fr., mediocre; *Due Colombe*, well spoken of, R., L., & A. 2-3 fr., B. 80 c., pens. 6-8 fr., with small garden on the lake) is a busy town with 4500 inhab., at the S.W. angle of the lake, with a railway-station (p. 151). Omnibus or one-horse cab from pier to train 50 c. each, luggage 25 c. each



package. One-horse carriage to Salò and Gardone-Riviera (p. 159), 8-9 fr. (bargain advisable).

About $3\frac{1}{2}$ M. to the E., not quite halfway to Peschiera (p. 152), is the narrow promontory of *Sermione*, projecting $2\frac{1}{2}$ M. into the lake, which here attains its greatest breadth.

A pleasant excursion may be taken thither by boat or by carriage (6 fr.; 3 hrs. there and back). The fishing-village (Promessi Sposi) adjoins the handsome ruin of a castle of the Scaligers (p. 170). We then cross the olive-clad height, past the little church of S. Pietro, to (1 M.) the extremity of the peninsula, where we obtain a charming view. On the hill are remains of baths, and on the promontory are relics of a building extending into the lake, said to have been the country-house of Catullus, who wrote his poems here ('peninsularum, Sirmio, insularumque ocell').

W. BANK FROM DESSENZANO TO RIVA. — The steamboat steers near the bank, but does not touch at the villages of *Moniga* and *Manerba*. Opposite the promontory of *S. Vigilio* (p. 160) we pass the small *Isola di S. Biagio* and the beautiful crescent-shaped *Isola di Garda*, the property of the Duca Ferrari. The steamer now steers to the W. and enters the bay of —

Salò (**Hôtel Salò*, in an open situation, with a garden on the lake, pens. 8 fr.; *Europa*, well spoken of), a town with 4600 inhab., surrounded with terraces of fragrant lemon-groves, at the foot of *Monte S. Bartolommeo* (1860 ft.), which affords a charming view, especially by evening-light. The *Parish Church* contains several pictures of the Brescian and Veronese Schools: on the pillar to the right of the high-altar, **Adoration of the Child*, by Torbido; 4th altar on the right, *Christ in Hades*, by Zenon of Verona (1537). In *S. Bernardino*, 2nd altar on the left, **Altarpiece* by Romanino (1529), S. Bonaventura with a donor and angels. — Carr. with one horse to (12 M.) Desenzano in 2 hrs., 7 fr.; steam-tramway to Brescia five times daily, see p. 152; to Vestone, changing at Tormini, see p. 162. Diligence to Gargnano (p. 160).

We here reach the *Riviera*, a warm coast-strip, noted for its luxuriant vegetation, with numerous villages and country-houses. A little farther on is —

Gardone-Riviera. — **Hotels.** **HÔT. GARDONE-RIVIERA*, with gardens, covered promenade, electric lighting, etc., pens. from $7\frac{1}{2}$ fr., closed from May 15. to Sept. 15.; *PENS. HÆBERLIN*, open all year, pens. from 7 fr., well spoken of; *PENS. AURORA*. — **ALB. GIGOLA*, in *Fasano* (see below), unpretending, pens. incl. wine 6 fr. — **Physicians.** *Dr. von Frantzius*; *Dr. Königer*; *Dr. Schiffmann*. — **Apartments** moderate, to be obtained also in Gardone di Sopra, Fasano, and Salò.

Gardone-Riviera, in a sheltered and sunny situation, has become within the last few years a favourite winter-resort for consumptive and nervous invalids. Its remarkably uniform climate is the warmest in the N. of Italy. The mean winter temperature is about 40° Fahr. (Arco 38°, Mentone 50°), while the hygrometer shows a nearly uniform moisture of 78 per cent, similar to that of Montreux.

EXCURSIONS. To the *Barbarana Ravine*, $\frac{1}{2}$ hr. — To *S. Michele* (1325 ft.), a high-lying church, affording a fine view of the lake, 1 hr.; we may return viâ *Sopiane*. — The charming excursion (2 hrs.) to the romantic and pro-

found **Toscolano Ravine*, with its paper-mills, may be made by carriage. — The church of *Gaino* (990 ft.; 2 hrs.) is reached by a beautiful route, shaded with laurels. It commands a good view of the lake, which is seen to still greater advantage from the ridge above *Cecina*, $\frac{1}{2}$ hr. farther to the N. — By carriage ($1\frac{1}{4}$ hr.) or steamer to *Gargnano*, see below. — By boat ($1\frac{1}{2}$ hr.) to the Promontory of *Manerba* (view of the whole lake). — By boat ($\frac{3}{4}$ hr.) to the *Isola di Garda* (see p. 159), with its pretty terraces and pleasure-grounds.

ASCENTS. **Monte S. Bartolommeo* (1865 ft.), ascended in 2 hrs., see p. 159. — Other good points of view are *Mte. Roccolo* (1600 ft.; $1\frac{1}{2}$ hr.); *Monte Lavino* (2975 ft.; $2\frac{1}{2}$ -3 hrs.), and *Monte Pizzocolo* (5195 ft.; 5-6 hrs., with guide).

We next pass *Fasano*, 20 min. to the N. of Gardone-Riviera, and the beautifully situated villa of the late minister Zanardelli. At *Maderno*, on a promontory extending far into the lake, is the church of *St. Andrea* (by the harbour), a basilica of the 8th cent., altered in the interior, with fine façade and Roman inscription and relief on the external wall. Behind rises the *Monte Pizzocolo* (see above). Next come *Toscolano*, *Cecina*, and *Bogliaco*; then *Gargnano* (**Cervo*), an important-looking village amidst lemon and olive-plantations, one of the finest points on the lake. Diligence in connection with the tramway from Salò to Brescia, see pp. 159, 152.

The mountains become loftier. The hamlets of *Muslone*, *Piovere*, *Tignale*, and *Oldese* are almost contiguous. *Tremosine*, in a lofty situation, is scarcely visible from the lake. In a bay farther on are the white houses of *Limone*, another lemon and olive producing village. We cross the Austrian frontier a little beyond *La Nova*, and soon obtain a view of the ravine of the *Ponale* and the new road (see p. 162).

Riva, see p. 161. — Custom-house examination on the arrival and departure of the steamboats.

E. BANK FROM RIVA TO PESCHIERA. The first station is *Torbùle* (*Bertolini), 3 M. to the E. of Riva on the road to Mori (p. 19). The vessel steers S. to —

Malcesine (*Beppo Toblini*, opp. the chemist's), a good harbour, with an old castle of Charlemagne, afterwards a robbers' stronghold, recently restored. The parish-church contains a *Descent from the Cross by Girol. dai Libri, a richly coloured master-piece.

Beyond the castle rises the rocky *Isoletto dell' Olivo*; then *Cassone*, and a little farther the islet of *Tremelone*. The next stations are *Assenza*, *Macugnano*, *Castelletto*, *Pai*, and *Torri*. The banks become flatter. The promontory of *S. Vigilio*, with the *Villa Brenzoni*, sheltered from the N. by *Monte Baldo* (p. 161), extends far into the lake, and is the finest point of view on the E. bank. The picturesque old town of *Garda* (*Tre Corone*, indifferent), with 1500 inhab., in a beautiful bay at the influx of the *Tesino*, which descends from *Monte Baldo*, gives the lake its name. The next places are *Bar dolino*, *Cisano*, and *Lazise*, each with its harbour and old castle.

Peschiera, see p. 152. The station is on the E. side of the town, $\frac{1}{2}$ M. from the pier (omnibus 35 c.).

Riva. — **Hotels.** *SOLE D'ORO, with terrace on the lake, R. from 70, L. & A. 45, B. 50 kr., D. 1½, pens. from 2 fl. 80 kr.; *HÔT.-PENS. AU LAC, with large garden and baths, ¾ M. to the E., on the Torbole road, R., L., & A. 1½ fl., D. 1 fl. 30 kr., pens. from 3 fl.; *HÔT.-PENS. RIVA, R., L., & A. 1-1½ fl., B. 45 kr., D. 1½, pens. from 2½ fl.; BAVIERA; *GIARDINO S. MARCO, outside Porta S. Michele. Italian, pension 2½ fl.; MUSCH, R., L., & A. ½-1 fl., B. 20, D. 30 kr., pens. 2-3 fl.; GALLO; VITTORIA & POPOLO, R., L., & A. 80, B. 30 kr., D. incl. wine 1 fl. 20, pens. 2 fl. 60 kr.

Beer at *Musch's*, in the *Giardino S. Marco* (see above), and in the *Birreria Kräutner*, outside the Porta S. Marco.

Baths in the lake to the E., beyond the barrack.

Railway to *Arco* and *Mori*, see p. 19. — Carriage to *Arco* and back 1½ fl.

Boats, without rower, 40 kr. per hour.

Goods Agents. *Cretti & Fava*, next the Albergo Gallo.

Riva, a busy harbour with 6550 inhab., is charmingly situated at the N.W. end of the lake, at the base of the precipitous *Rocchetta*. On the hillside, high above the town, rises the round tower of a ruined castle supposed to have been built by the Scaligers, and on the lake is the old castle of *La Rocca*, now a barrack. By the entrance to the town from *Arco* is the *Church of the Minorites*, in the overlaiden baroque style, erected in the second half of the 16th century. The *Parish Church* contains modern pictures and frescoes. *Riva* is a sheltered and healthy place, and the heat of summer is tempered by the lake. Private apartments moderate.

Excursions. The **Fall of the Ponale*, at the mouth of the deeply cleft *Val di Ledro*, is chiefly interesting from its surroundings. It is best reached by boat (there and back in 1½ 2 hrs., 2-3 fl.), or on foot (3-4 hrs. there and back). The new **Road*, in shade in the afternoon, and affording fine views, leads high above the lake, through a succession of tunnels and cuttings, to the *Val di Ledro*. At the point where it turns to the right into the valley, a path descending to the left, then ascending, and again descending, leads to the waterfall. Travellers arriving by boat ascend a few paces to the old bridge immediately below the fall, the best point of view (small fee to the custodian).

To *Torbole* (**Bertolini*, R. 60, pension 2 fl. 20 kr.), 2¼ M. to the E. on the Nago road, on foot or by boat (1½ fl.), past *Monte Brione*. Above the village are groves of olives; fine view of the lake and its environs. Good trout fishing in the *Sarca* which here flows into the lake.

The *Monte Brione* (1185 ft.), 1 hr. to the E. of *Riva*, affords a fine survey of the valley and almost the entire lake. The easiest ascent is from the N. side, but for the upper path a pass is required, as the hill is fortified. The hamlet of *La Grotta*, at the N. foot of *Monte Brione*, 4 M. from *Riva* (viâ S. Alessandro), is a favourite afternoon-resort.

A pleasant excursion (best early in the day) may be taken towards the N.W. to (1½ M.) *Varrone*, with a fine **Waterfall* in a grand rocky gorge (adm. 20 kr.). Then by *Cologna* to (¾ hr.) *Tenno* (1415 ft.), with an old castle and charming view, and through richly cultivated uplands by *Varignano* to (1½ hr.) *Arco* (p. 162).

The ascent of *Monte Baldo*, a range 45 M. long, between the Lake of *Garda* and the valley of the *Adige*, is interesting, but somewhat fatiguing (not advisable in the hot season). This range consists of two groups, separated by the depression of the *Bocca di Navene*: N. the *Altissimo*, and S. the *Monte Maggiore*. The *Altissimo* (6790 ft.) is best ascended from *Mori* (p. 19), on the E. side. The route ascends to (2 hrs.) *Brentonico* (2250 ft.; Inn); thence, with guide, viâ S. *Giacomo* to the top in ¾ hrs. (superb view). The panorama is still grander from **Monte Maggiore* (7210 ft.). A road leads from *Peri* (p. 19) by the pilgrimage-church of *Madonna della Corona* and *Spiazzi* to (1½ M.) *Ferrara di Monte Baldo* (*Inn), which may also be reached from *Garda* (p. 160; 10½ M.), by the

road viâ *Caprino* (railway station, comp. p. 167; diligence to Ferrara in connection with the trains) and *Pazzone*. Ascent thence, with guide, 3½-4 hours. The steep descent to *Malcesine* (p. 160) is not recommended.

Val di Ledro (carr. to Pieve and back 4, with two horses 8 fl.; diligence daily at 3 p. m.). At the angle, high above the Fall of the Ponale (p. 161), the road turns to the W. into the green valley, and leads by *Biacca* and *Molina* to the *Lago di Ledro* (2135 ft.), with *Mezzolago* on its N. bank, and (6½ M.) *Pieve di Ledro* (Albergo Alpino, poor). — At *Bezzecca*, ¾ M. beyond Pieve, opens the *Val Concei*, with the villages of (¼ hr.) *Enguiso* and (¼ hr.) *Lenzumo* (whence we may return to Riva direct, by the *Mte. Trattà* and *Campi*, in 3½ hrs.).

From *Bezzecca* the road leads by *Tiarno*, and through the sequestered *Val Ampola*, to (9 M.) *Storo* (Cavallo Bianco) in the *Val Bona*, crosses the *Chiese* and then the *Caffaro* near *Lodrone* (Austrian and Italian frontier), and reaches (3½ M. from Storo) the *Lago d'Idro*, 6 M. long, ¼ M. broad, the W. bank of which it skirts. Opposite (¾ M.) *Anfo*, with the mountain-castle *Rocca d'Anfo*, lies the hamlet of *Idro*. At (3 M.) *Lavenone*, at the S. end of the lake, begins the picturesque *Val Sabbia*, of which the capital is (3 M.) *Vestone* (where the tramway begins, comp. pp. 152, 159). At (3 M.) *Barghe* the road divides: that to the E. leads by *Sabbio*, *Vobarno*, and *Tormini* (junction for Brescia, p. 152) to (12 M.) *Salò* (p. 159); that to the W. to *Preseglie* and through the *Val Garza* to (15 M.) *Brescia* (p. 152).

About 4 M. to the N.E. of Riva, up the beautiful valley of the *Sarca* (railway, see p. 19; carriage, see p. 161), lies —

Arco. — **Hotels.** **KURHAUS*, with garden, café, baths, whey-cure, and covered promenade, containing 80 rooms, of which 40 have a S. aspect, pens. 3½-5 fl.; **KURKASINO & HÔT. BAUER*, opposite, with café, etc., R., L., & A. 2-4 fl., B. 35 kr., D. 2 fl., pens. 4-6 fl.; **HÔTEL OLIVO*, R. from 1 fl. 40 kr. -2 fl., L. & A. 40, D. 1 fl. 70, pens. 2 fl. 80-3½ fl., omn. 25 kr.; **HÔT. STRASSER*; these four are in the Kurplatz, with its well-kept grounds. **HÔT.-PENS. ARCO*, ½ M. to the W. of the Kurplatz, warm and sheltered, pens. from 3 fl.; **CORONA*, in the town. — **HÔT. ARCIDUCA ALBERTO*, at *Chiarano*, ¾ M. to the W. (see below). — *PENSION* in the hotels; also at the *Pens. Bellaria*, near the Hôt. Arco, sheltered; *Aurora*, *Rainalter*, *Olivenheim*, *Monrepos*; charges 3-5 fl., exclusive of candles and fires. — *PRIVATE APARTMENTS* in *Villa Anna*, *Steigerwald*, etc.; R. according to aspect, 20-50 fl. per month.

Donkey per hr. 50 kr., ½ day 1 fl. 60 kr., whole day 2 fl.; driver about 20 kr. per hr., 1 fl. per day. — **Carriage**, ½ day 5, with 2 horses 9 fl., whole day 8 or 15 fl.; carr. and pair to Mori 10, to Trent 15 fl. and fee.

Arco (300 ft.), an ancient town of 2400 inhab., situated in a beautiful valley, almost entirely shut in on the N., E., and W. by lofty mountains, is frequented as a winter-resort by consumptive and nervous patients. The *Kuranstalt*, at the back of the Kurkasino, was erected and admirably fitted up by Archduke Albert (inhaling-rooms, hydropathic, etc.). The vegetation resembles that of the Italian lakes: vines, olives, cedars, mulberries, magnolias, cypresses, oleanders, and at places orange and lemon trees. The Archduke has a new château here, with a fine winter-garden (custodian 50 kr.). Adjoining the handsome Renaissance church is the old town-palace of the counts of Arco, with allegorical frescoes. To the N., on a precipitous rock (390 ft.), rises the *Castle of Arco*, destroyed in the Spanish War of Succession, with beautiful garden (key at the gardener's, *Via degli Olivi al Castello*; 30-40 kr.).

Pleasant walk to the W. by the road ascending to the right of the archducal château through groves of fine old olive-trees to the

hamlets of ($\frac{3}{4}$ M.) *Chiarano* (*Hôt. Arciduca Alberto, see p. 162), *Vigne*, and ($\frac{3}{4}$ M.) *Varignano*, where we gain pretty views of the plain and Monte Stivo. We continue to ascend by a rough path, affording beautiful views, to the ($\frac{1}{4}$ hr.) village and château of *Tenno*; descend by *Cologna* to (40 min.) *Varone*, and return across the plain to (3 M.) Arco.

31. From Brescia to Edolo. Lago d'Iseo.

About 62 M. RAILWAY to *Iseo*, 15 M., in $1\frac{1}{4}$ hr.; fares 2 fr. 75, 1 fr. 90, 1 fr. 25 c.; another to *Paratico* on the Lago d'Iseo, $24\frac{1}{2}$ M., in $1\frac{1}{2}$ hr.; fares 4 fr. 45, 3 fr. 10, 2 fr. 5 c. — STEAMER on Lago d'Iseo between *Sarnico* and *Lovere* thrice daily in $2\frac{1}{2}$ hrs. (fares 2 fr. or 1 fr. 40 c.); also on Frid. and Sat. twice between *Iseo* and *Lovere* in $1\frac{1}{2}$ -2 hrs. — POST-OMNIBUS from *Lovere* to *Edolo* daily in 7 hrs. (one-horse carr. 20 fr.).

FROM BRESCIA (p. 152) TO ISEO. — 2 M. *Borgo S. Giovanni*; $3\frac{3}{4}$ M. *Mandolossa*; $5\frac{1}{2}$ M. *Castegnato*; 8 M. *Paderno Franciacorta*; $9\frac{1}{2}$ M. *Passirano*; $10\frac{1}{2}$ M. *Monterotondo Bresciano*; 13 M. *Provaglio d'Iseo*; 15 M. *Iseo* (see below).

FROM BRESCIA TO PARATICO. — From Brescia to (18 M.) *Palazzolo*, see p. 151. Our line here diverges to the N.E. Stat. *Capriolo*; then ($24\frac{1}{2}$ M.) *Paratico*, on the left bank of the *Oglio*, which here issues from Lago d'Iseo. On the opposite bank lies *Sarnico* (*Cappello*), a prettily situated place, connected with *Paratico* by a bridge. Near it is the *Villa Montecchio*, with a superb view.

The ***Lago d'Isèo** (*Lacus Sebinus*, 605 ft. above the sea; $14\frac{1}{2}$ M. long; $1\frac{1}{4}$ -3 M. broad; and about 1000 ft. deep in the centre) somewhat resembles an *S* in form. The *Oglio* enters the lake at the N. end between *Pisogne* and *Lovere* (see below). The scenery vies with that of the Lago di Garda, the soil is admirably cultivated, and the vegetation luxuriant. On the E. bank, from *Iseo* to *Pisogne* (see below), runs the high-road from Brescia, boldly engineered. It is carried through a number of galleries and supported by masonry, and commands magnificent views of the lake and its environs.

The STEAMER from *Sarnico* does not touch regularly at all the stations. It usually steers first to *Predore*, the ancient *Praetorium*, which yields excellent wine; then to the S.E. back to *Isèo* (*Leone*, well spoken of), a busy little town, with walls and an old castle. Its industries are oil-pressing, dyeing, and silk-spinning. A statue of Garibaldi was erected here in 1883. Railway to Brescia, see above. — On the E. BANK we next call at the fishing-village of *Peschièra*, on the island of *Montisola*. To the S. of *Peschiera* lies the islet of *S. Paolo*. The next station is *Sale-Marasino*, a long village on the E. bank. We next pass an islet with the ruined monastery of *S. Loretto* on the left, and reach *Marone*, at the W. base of *Monte Guglielmo* (6415 ft.); then *Pisogne* and *Lovere*. — On its trip to the W. BANK the steamer calls at *Tavernola*, *Riva di Solto*, and *Pisogne*.

Lovère (**Alb. Lovere*; *S. Antonio*; *Leone d'Oro*, R., L., & A. $2\frac{1}{2}$ fr., B. 70 c., déj. 2, D. 3, pens. 10 fr.; *Ancora*), a busy little place, prettily situated at the N.W. end of the lake, with a large

iron-work and cannon-foundry (*Stabilimento Metallurgico Gregorini*), employing 1600 workmen. The handsome church of *S. Maria in Valvendra*, built in 1473, restored in 1547 and 1751, contains frescoes by Floriano Ferramola, Moretto and Andrea da Manerbio, an early Milanese altarpiece in the Cappella del Sposalizio, and on the high-altar an Ascension by Fr. Morone. The parish-church of *S. Giorgio*, erected in 1655, was enlarged in 1878. The handsome *Palazzo Tadini* contains a collection of old pictures.

18. *Dom. Tintoretto*. Portrait of a man, 1627; 78. *Titian*, Portrait, damaged; 110, 127. *Brusatorci*. SS. Guglielmo and Francesco; 125. *P. Veronese*, Madonna; 255. *Jac. Bellini*. Madonna; damaged; 282. *Guercino* (?), St. Sebastian; 307. *P. Bordone*, Madonna and saints; 386. *Giorgione* (?), Dead Christ. Here also are sculptures by *Benzoni* and *Canova* (tombstone) and a geological collection.

Good roads lead from Lovere through the *Val Cavallina* to (27 M.) *Bergamo* (p. 148), and through the ravine (orrido) of *Bortezza* to (7½ M.) *Chiusone* (p. 151).

The ROAD FROM LOVERE TO EDOLO leads through the *VAL CAMONICA, one of the finest valleys of the S. Alps, yielding rich crops of maize, grapes, mulberries, enclosed by lofty, wooded mountains, and enlivened with many iron-works. The silk-culture is also an important industry here. The dark rocks (verrucano) contrast curiously with the light triassic formations. The valley is watered by the *Oglio* (p. 163), which the road crosses several times.

At *Darfo*, which lies to the right, our road joins the Brescia road (see above). Near *Cividate* is a very picturesque deserted monastery on the hill. On this side of Breno a broad hill, crowned with a ruined castle, rises from the valley.

14½ M. (from Lovere) **Breno** (1080 ft.; *Italia*), capital of the lower Val Camonica. To the E. rises *Monte Frerone* (8770 ft.).

The road crosses a torrent descending from *Monte Pizzo*, the indented crest of which peeps from an opening on the right. Beyond *Capo di Ponte* (1375 ft.; Alb. S. Antonio) the scenery changes. The valley contracts, maize and mulberries become rarer. The road ascends slightly.

54½ M. **Edölo** (2290 ft.; *Leone d' Oro*; *Gallo*), a village with iron-works, lies on the *Oglio*, here descending from the rocks, and is commanded on the E. by *Monte Aviolo*.

At Edolo the road divides. That to the N. crosses the *Tonale Pass* (6150 ft.) to *Malè* and leads thence on to *S. Michele*, a station on the Botzen and Verona railway (p. 18), or over the *Mendel Pass* direct to Botzen. The road to the W. crosses the *Passo d'Aprica* (3880 ft.) to *Tirano* in the Val Tellina (p. 124; 25½ M.; one-horse carr. in 6 hrs., 25 fr.). See *Baedeker's Eastern Alps*.

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The N.E. part of Italy, named *IL VENETO* after the ancient *Venèti*, is divided into the eight provinces of *Verona*, *Vicenza*, *Padova*, *Rovigo*, *Venezia*, *Treviso*, *Belluno*, and *Udine*. Its area, 9059 sq. M., is nearly equal to that of Lombardy, while its population of 2,842,173 souls is considerably smaller. The western and larger portion of the country, between the *Mincio* and *Piave*, is indeed as thickly peopled as the eastern and less prosperous part of Lombardy between the *Adda* and the *Mincio*; but the *Friuli*, or ancient county of *Forum Julii*, the border-land to the E. of the *Piave*, consists of very inferior soil, owing to the débris brought down by the Alpine streams. The '*Furlanians*', the poor inhabitants of the *Friuli*, speak a patois of their own.

The *VENETIAN DIALECT* no longer contains traces of the Gallic element like that of the districts from *Piedmont* to the *Romagna*, which were once conquered by the *Celts*. It boasts of having been frequently used by men of letters, as for example by *Goldoni* in his comedies, and is the softest of all the Italian dialects, the flattening and elision of the consonants being very common. Thus *nevode* for *nipote*, *suar* for *sudare*, *fogo* for *fuoco*, *sior* for *signore*; and another characteristic is the conversion of *g* into *z*, as *zente* for *gente*, *zorno* for *giorno*, *mazore* for *maggiore*.

The history of the country has always been influenced by the proximity of the sea and the peculiar formation of the coast. In the lower part of its course the *Po* differs widely in character from all the other rivers in Europe. Its fall is very gradual, being for a considerable distance $2\frac{2}{3}$

inches only, and latterly little more than $\frac{1}{4}$ inch per English mile. Towards the end of its course, moreover, it receives numerous tributaries. The result is that the adjacent districts are much exposed to inundations, a danger which has to be averted by the construction of huge dykes; and these works frequently require to be raised, as the bed of the river is constantly rising. The *Po*, together with the *Adige*, *Bacchiglione*, *Brenta*, and other coast rivers, terminates in a vast delta which extends along the whole coast of Venetia. The quantity of alluvial deposit is so great, that the beds of these streams are continually undergoing change and subdivision. Thus the ancient seaport of *Hatria* now lies $15\frac{1}{2}$ M. from the coast, and while the *Po* formerly flowed towards the S., it has formed its present embouchure since 1150. The extensive lagoons (*lagune*), separated from the sea by narrow strips of land (*lidi*), and connected with it by outlets, would render the whole coast uninhabitable, were it not for the slight ebb and flow of the tide (mean difference $1\frac{1}{2}$ ft.), which is perceptible in the Adriatic, and prevents malarious exhalations. This extensive alluvial territory, which reminds one of Holland, called into activity the ingenuity and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history.

The *Venēti*, a branch of the Illyrian stock, kept entirely aloof from the immigrating Celtic tribes. The seaports of *Hatria* and *Spina*, at the mouths of the *Po*, carried on a considerable trade at an early period, and several canals on a large scale were constructed as early as B. C. 380. In the 3rd cent. the Veneti together with the *Cenomani*, a Celtic tribe which occupied Brescia and Verona, entered into an alliance with *Rome*. While the Romanisation of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected here without opposition. The Roman colony of *Aquileia* was founded as early as 181 B. C., and the boundary of Italy was thus laid down at the point to which it still extends. Owing to its industries, cattle-breeding, and agriculture, Venetia prospered greatly under the emperors. *Padua* was the wealthiest town in Italy next to Rome, and was rivalled in W. Europe by Cadiz alone, as it numbered during the reign of Augustus no fewer than 500 citizens of knightly fortune (*i. e.* upwards of about 4500). The city was afterwards destroyed by Attila, and then razed to the ground by the Lombards, and a similar fate befel *Altinum*, an important commercial town in the Lagoons, and *Aquileia*, which in ancient times was of a similar importance to the modern Trieste. The Romans sought refuge from their Lombard conquerors in the islands of the Lagoons. Removed from Teutonic influences, and under the protection of the Byzantine Empire, the most famous of mediæval states took its rise here from apparently insignificant beginnings. Its earliest history is involved in obscurity. The first *Dux* or *Doge* is said to have been *Paulucius Anafestus* (d. 716). In 809 the islands repulsed an attack of King Pepin, the son of Charlemagne, and virtually threw off the yoke of the Eastern emperors. At this period the inhabitants were crowded together in the islands of *Rivoalto*, *Malamocco*, and *Torcello*, which were the most secure. Rivoalto was selected as the seat of government, and here accordingly the city of Venice was founded. *Angelus Participotius* (819) is said to have been the first doge whose residence occupied the site of the present Palace of the Doges. Situated between the Byzantine and Franconian empires, Venice became a connecting link between the trade of each, and the great depôt of the traffic between the East and the West. In 828 a Venetian fleet brought the body of *St. Mark* to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7) as their cognizance, and his name as synonymous with the republic, while their supreme official functionary was styled 'Procurator of St. Mark'. In the interests of her commerce Venice was at length induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring timber and suppressing piracy. The rivalry that sprang up with Genoa during the Crusade led the Venetians to effect a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the



state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to curb the national desire for liberty. In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in *Milan*, the Scala in *Verona*, the Carrara in *Padua*, the Gonzaga in *Mantua*, and the Este in *Ferrara*. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland (*terra ferma*) for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained permanent possession of *Treviso* in 1339, *Vicenza* in 1404, *Padua* and *Verona* in 1405, *Udine* in 1420, *Brescia* in 1426, *Bergamo* in 1428, *Crema* in 1454, and *Rovigo* in 1484. In the market-places of these towns the lion of St. Mark was erected as a token of their subjugation, and Venetian nobles were appointed their governors. The district thus conquered extended to about 13,200 sq. M., besides the Dalmatian possessions (4250 sq. M.) and the settlements in the Levant. *Napoleon* at length overthrew the Republic, which had long been in a tottering condition. On 15th and 16th May, 1797, Venice was occupied by French troops under *Baraguay d'Hilliers*, this being the first occasion on which it had ever been captured by an enemy. In the Peace of Campoformio (1797) it was adjudged to *Austria*, but by the Peace of Pressburg in 1805, the Austrians were compelled to cede it to the Kingdom of *Italy*. On the fall of *Napoleon* it was again awarded to *Austria*, to which it belonged down to 1866, when in consequence of the events of that year it was finally incorporated with the Kingdom of *Italy*.

32. Verona.

Arrival. Verona has three stations: (1) *Stazione Porta Vescovo* (Pl. I, 6), the principal station, about 1½ M. to the E. of the Piazza Vittorio Emanuele (luggage is booked to and from this station only); (2) *Stazione Porta Nuova* (Pl. B, 6), ¾ M. to the S. of the Piazza Vitt. Emanuele, where the hotel-omnibuses await the trains from Tyrol, Milan, and Bologna; (3) *Stazione Porta S. Giorgio* (Pl. E, 1) for the new line to Domegliara (p. 20) and Caprino (p. 162).

Hotels. GRAND HÔTEL DE LONDRES (Pl. b; F, 3), in the centre of the town, R. from 3 fr., L. 1, A. 1, B. 1½, déj. 3, D. 5, omn. 1 fr. — COLOMBA D'ORO (Pl. e; D, 3), in the street of that name, near Piazza Vitt. Eman., well spoken of, R. 2½ fr., L. 60, A. 75 c., B. 1½, déj. 3, D. 4½, pens. 10-12, mn. 1 fr. — Second-class: ALB. & TRATTORIA S. LORENZO (Pl. d; D, 3), prettily situated on the Adige, Riva di S. Lorenzo, R., L., & A. 2½-3, B. 1¼, omn. 1 fr., mediocre; AQUILA NERA (Pl. f; E, 3), R., L., & A. 2½-3, B. 1½, déj. 2½, D. 4, pens. 8-10, omn. ¾ fr., commercial; ALB.-RISTOR. VERONA, Corso Vittorio Emanuele 161, near the Porta Nuova, new; ALB. ALL' ACCADEMIA (Pl. E, 3), Via Nuova, well spoken of.

Restaurants at the hotels. Also: *Birreria Regina Margherita*, Corso Vittorio Emanuele, to which belongs a garden, on the right, by the canal, outside the Portone; *Löwenbräu* (Munich beer), Via Nuova Lastriata 14, déj. only. — **Cafés.** **Vittorio Emanuele*, and **Europa*, in the Piazza Vitt. Eman.; *Caffè Dante*, Piazza de' Signori.

Photographs: *M. Lotze*, Via Disciplina 11.

Post Office in the Piazza dell' Indipendenza (Pl. F, 3).

Fiacres ('Broughams'). Per drive 75 c., per hour 1½ fr., each additional hr. 1 fr. 25 c., in the evening 30 c. per hr. more. From station to town 1 fr. — For each pers. above two, one-third more.

Tramways traverse the town from the Stazione Porta Vescovo to the Stazione Porta Nuova (10 c.): see Plan.

The **Sights** of Verona may be seen in one day: begin with the *Arena* and *Piazza Vittorio Emanuele*, then cross the *Adige* to the *Palazzo Pompei* (on the way to which is *S. Fermo Maggiore*, p. 175), return by the *Via Leoni* (*Arco de' Leoni*) to the *Piazza de' Signori*, with the tombs of the *Scaligers*; see *S. Anastasia*, and the *Cathedral*, and cross the *Ponte Garibaldi* to *S. Giorgio*; drive along the *Corso* past the *Porta Borsari* to the *Porta Palio* and *S. Zeno*; lastly return to the *Giardino Giusti*.

Verona (155 ft.), the capital of a province, with 60,800 (with suburbs 68,700) inhab. and a garrison of 6000 men, situated on both banks of the rapid *Adige*, which is crossed by six bridges, is next to Venice the most important and interesting town of ancient Venetia. After it came into the possession of the Austrians in 1814 Verona was strongly fortified, and along with Peschiera, Mantua, and Legnago formed the famous 'Quadrilateral', the chief support of Austrian rule in Italy. Restored to Italy in 1866, it is still a fortress of the first class, and seat of the commandant of the III. Army Corps.

Founded by the Rætians and Euganeans, and afterwards occupied by the Celtic Cenomani, Verona was made a Roman colony in B.C. 89, and became one of the most prosperous towns of Upper Italy. Its castle of *S. Pietro* was a residence of the Ostrogoth *Theodoric the Great*, the 'Dietrich of Bern' (i.e. Verona) of German lore (d. 526). In 568 the town was taken by the Lombard king *Alboin*, who fell a victim to the vengeance of his wife *Rosamunde*, daughter of the conquered ruler of Verona, whom he had forced to drink wine out of her father's skull. The Frankish monarchs *Pepin*, and, after the Carolingian epoch, *Berengarius I.*, ruled here. Verona afterwards headed the league of Venetian cities against Frederick *Barbarossa*. During the fierce contests between Guelphs and Ghibellines the terrible *Ezzelino da Romano* endeavoured to establish a lordship at Verona. After his death in 1259 *Mastino della Scala* was elected Podestà; and the great princes of his house inaugurated a glorious period for the city. *Mastino* was assassinated in 1277, but his brother and successor *Albert* secured the supremacy of his line. *Romeo* and *Juliet* are said to have loved and died in the reign of *Albert's* son *Bartolommeo* (1301-1304). The greatest member of this illustrious family was *Can Francesco*, or '*Can Grande*' (1312-1329), who captured *Vicenza* and subdued *Padua* after a long struggle. His brilliant court numbered *Dante* among its guests. *Mastino II.* at first conquered *Brescia*, *Parma*, and *Lucca*, but his rule was afterwards restricted to Verona and *Vicenza* by a league formed by *Florence*, *Venice*, and *Milan*. *Can Grande II.*, his successor, was murdered by his brother *Can Signorino* in 1359; and in 1387, the latter's son *Antonio*, who had also endeavoured to secure his possession by fratricide, was expelled by *Gian Galeazzo Visconti*, Lord of *Milan*. Through the widow of *Visconti* the town passed in 1405 to the *Venetians*, to whom, with short interruptions, it remained subject down to the end of the Republic.

In the history of ARCHITECTURE Verona is important, both on account of its mediæval buildings, and as the birthplace of *Fra Giocondo* (1435-1514), one of the most famous architects of the early Renaissance, whose works are to be found at *Venice*, *Paris*, and *Rome*, and as the home of *Michele Sammiccheli* (1484-1559), the greatest military architect of Upper Italy, who imparted to the palaces of Verona some of the features of fortified castles. In judging of the Verona palaces, we must bear in mind that it was customary here, as at *Genoa* and other towns, to adorn the façades with paintings. The painted façades of houses near *S. Fermo*, by the *Porta Borsari*, in *Piazza Erbe*, and others partly recall the *Paduan* style of the 15th century. — The chief Veronese PAINTERS of the 15th cent. were *Vittore Pisano* (*Pisanello*), the celebrated medallist; *Liberale da Verona*; *Domenico* and his son *Franc. Morone*; *Girolamo dai Libri* (1474-1556); and *Paolo Moranda*, surnamed *Cavazzola* (1486-1522). The later artists, such as *Paolo Caliari*, surnamed *Veronese* (1532-88), belong more properly to the Venetian school.

The ***Piazza Erbe** (Pl. E, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque squares in Italy. The *Marble Column* at the N. end bears the lion of St. Mark, a modern copy of the ancient cognisance of the Republic of Venice. Opposite is the *Pal. Trezza* (formerly *Maffei*), built in the baroque style in 1668, with a curious spiral staircase in the interior. The *Casa Mazzanti*, at the corner to the right, originally the residence of Albertino della Scala (d. 1301), is adorned with frescoes by Cavalli, an imitator of Giulio Romano; the picturesque back of the building retains its mediæval character. On the houses opposite are frescoes by *Liberale* (God the Father, Adam and Eve) and *Girolamo dai Libri* (Madonna and saints). The *Fountain*, dating from the time of Berengarius, is adorned with a statue of 'Verona', partly antique. In the centre of the Piazza is the *Tribuna*, with its canopy borne by four columns, anciently the seat of judgment. The *Casa dei Mercanti* (1301), at the corner of Via Pellicciai, recently restored, now contains the commercial court. Opposite the Casa Mazzanti rises the *Tower of the Municipio*, 273 ft. in height, affording a fine view (ascended from the court of the Palazzo della Ragione, see below; adm. 50 c.). A short street to the left of the latter leads to the handsomely paved —

***Piazza dei Signori** (Pl. E, ⁱF, 3). Immediately to the right of the tower is the *Palazzo della Ragione* (seat of the jury court), founded in 1183; the court (*Mercato vecchio*) contains a grand flight of steps of the 14th century. Adjoining the pinnacled tower is the *Tribunale*, and on the other side of the piazza is the *Prefettura*, formerly residences of the Scaligers. The original architecture is seen to best advantage in the courts, which have been restored. The portal of the Prefettura is by Sammicheli. — In the centre of the piazza rises a *Statue of Dante* (by Zannoni, 1865), who found his first asylum here with Can Grande della Scala after his banishment from Florence in 1316. — At the N.E. corner of the piazza stands the —

***Palazzo del Consiglio**, or *Old Town Hall*, usually called *La Loggia*, erected before 1500 from designs by *Fra Giocondo*, whose portrait in a monk's habit is on the left corner-pillar, originally with statues surmounting the façade (restored in 1873). This is one of the finest buildings in N. Italy in the early-Renaissance style, which was characterised by richness and beauty of detail rather than by strict harmony of composition. By the door are two bronze statues by *Campana*, representing the Annunciation. Over the door is the inscription, placed here by the Venetians: 'Pro summa fide summus amor 1592'. Above are statues of celebrated ancient Veronese: Corn. Nepos, Catullus, Vitruvius, the younger Pliny, and Æmil. Macer, the poet and friend of Virgil. On the wall are busts of famous modern Veronese. On the upper floor are several tastefully restored rooms (custodian in the court).

The entrances to the Piazza dei Signori are spanned by archways. Above the arch next the Loggia is a portrait of *Girol. Fracastoro* (d. 1553) by Danese Cattaneo (1559); in the N.W. corner is a *Statue of Scipione Maffei*, the historian. Behind, in the street leading to the Corso, are a picturesque *Fountain* of 1478 and the *Volto Barbaro*, under which Mastino della Scala is said to have been assassinated in 1277. Near it is the old *Palazzo de' Giureconsulti*, founded in 1263, but rebuilt in the 16th century.

The passage adjoining the Tribunal leads direct to the Lombardic church of *S. Maria Antica*, with Romanesque campanile, and the imposing **Tombs of the Scaligers* (*Arche degli Scaligèri*), the stern Gothic forms of which immortalise the masculine genius of the dynasty. The ladder, their crest, often recurs on the elaborate railings.

Over the church-door are the sarcophagus and equestrian statue of *Can Grande della Scala* (d. 1329); adjoining it, by the wall, the monuments of *Giovanni della Scala* (d. 1350) and of *Mastino I.* (d. 1277). Next to the Piazza Signori is the monument of *Mastino II.* (d. 1351), another sarcophagus with canopy and equestrian statue, designed by Perino da Milano. The similar monument at the corner of the street, executed by *Bonino da Campiglione for Can Signorio* (d. 1375) during his life-time, is embellished with statues of Christian heroes and virtues. The sarcophagi between these, bearing the same crest, have no names. (The custodian lives in a house to the right of the church; fee 20c. for one, and 10 c. more for each additional person.)

To the S.E. lies the *Piazza dell' Indipendenza* (p. 175).

We now proceed to the N. to the CORSO CAVOUR (p. 172), at the E. end of which rises **S. Anastasia* (Pl. F, 2), a fine Gothic church begun about 1261, with unfinished brick façade, a late-Gothic portal in marble, with reliefs of the life of Peter Martyr, and a fresco of the 14th cent. in the lunette.

THE INTERIOR, borne by 12 columns, is remarkable for boldness and symmetry of proportion, and for the late-Gothic decoration of the vaulting (1437). On the first column to the left is an ancient capital, used as a *Holy Water Basin*, supported by a hump-backed dwarf (*Gobbo*) by *Gabriele Calvari*, father of Paolo Veronese. By the first altar to the right is the monument of Fregoso, by *Danese Cattaneo* (1565). Above the 3rd altar frescoes by *Liberale*. The frame-work of the 4th altar is an imitation of the ancient Arco de' Gavi in the Castel Vecchio, removed in 1805; altar-piece, St. Martin by *Caroto*. The next small chapel contains excellent early-Renaissance ornament; a painted group of the Entombment, of the 14th century; a wooden crucifix of the 15th cent.; and a fine iron lamp. — In the right transept, St. Paul by *Carazzola*, and Madonna with saints by *Girolamo dai Libri* in an elegant frame. — In the second chapel of the choir, on the right, are ancient Veronese **Frescoes of the 14th cent.* (probably by *Allighieri*; erroneously ascribed to *Giotto*), Knights of the Cavalli family kneeling before the Virgin. The adjoining Capp. Pellegrini (on the left) contains terracotta reliefs of the 15th cent., probably by a Florentine master; on the outside, above the arch, a fresco of St. George, by *Vittore Pisano*, in which the chief figure has been defaced by damp (restoration proposed). In the choir, to the left, is the painted monument of General Sarego (1432), with an equestrian statue of the deceased in the middle and squires withdrawing a curtain at the side. Behind the high altar are some fine stalls with intarsia work. — The left transept contains frescoes of the 14th cent., and a picture by *Liberale*, Mary Magdalene in clouds. — Above the 4th altar in the left aisle, Descent of the Holy Ghost by *Giolfino* (1418); above is the same subject al fresco by *Michele da Verona*.

At each side are four statues of saints. Over the 2nd altar on the left, Christ with SS. Erasmus and George by *Giolfino*. Over the 1st altar, painted sculptures by *Michele da Verona* (about 1500).

In front of the church rises a marble *Statue of Paolo Veronese*, by Della Torre and R. Cristiani, erected in 1888.

To the left of the church, over a gateway, is the marble sarcophagus of Count Gugl. da Castelbarco, the Scaligers' friend, at whose expense the churches of S. Anastasia and S. Fermo were in great part built; and in the gateway three others. — Route hence by the Corso Cavour to the Arena, see p. 172. — The small church of *S. Pietro Martire*, entered through the adjoining Collegio Convitto, contains an allegorical fresco by Falconetto with portraits of Teutonic knights (about 1515). We now proceed to the right to the —

Cathedral (Pl. F, 1, 2), a Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th cent. and pointed windows in the façade inserted later. On the outside of the apse are pilasters with an architrave, in the antique style. Behind the columns and griffins of the handsome portal are Roland and Oliver, the paladins of Charlemagne, in rough half-relief, executed according to the inscription by *Nicolaus* (12th cent.). By the side-wall rises an unfinished campanile, designed by *Sammicheli*, resting upon an ancient basis.

THE INTERIOR, consisting of nave and aisles, with eight red marble pillars, contains an elegant rood-loft of marble, designed by *Sammicheli*, above which is a bronze crucifix by *Giambattista da Verona*. The walls adjoining and above the three first altars on the right and left are adorned with fine frescoes by *Falconetto* (about 1503). The Adoration of the Magi, over the 2nd altar to the right, is by *Liberale da Verona*, with wings by *Giolfino*. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument of 1353 enclosed in beautiful Renaissance frame-work (1508). In the choir are scenes from the life of the Virgin, executed by *Torbido* from drawings by *Giulio Romano*. — Over the 1st altar on the left, *Assumption by *Titian*, about 1543 (frame by *Sansovino*): 'striking for its masterly combination of light and shade and harmonious colours with realistic form and action' (*C. & C.*).

To the left of the choir a corridor leads to *S. Giovanni in Fonte*, the ancient Baptistery, of the 12th cent.; the Romanesque reliefs on the font (about 1200) show a distinct advance on those on the façade of St. Zeno (p. 174). To the left of the façade (2nd door on left) are Romanesque *Cloisters*, the arches resting on double columns of red marble. They contain an antique column and ancient mosaics recently excavated. — To the N.E. of the cathedral is the *Vescovado*, or bishop's residence, with a chapel containing three paintings by *Liberale da Verona*. The *Palazzo dei Canonici* to the N.W. (No. 19) contains the *Biblioteca Capitolare* with its precious MSS. (palimpsests), among which Niebuhr discovered the Institutes of Gaius. Librarian, Monsignor Giuliani. (Adm. in the forenoon.)

In *Veronetta*, on the left bank of the Adige, to which the chain-bridge Ponte Garibaldi leads (toll 2c.), is situated **S. Giorgio in Braida** (Pl. F, 1; if the front-gate is closed, entrance by side-door on the N.), reconstructed in the 16th cent. with the aid of *Sammicheli*.

The interior contains an admirable collection of well-preserved paintings by Veronese and Brescian masters.

W. wall, over the door: *Tintoretto*, Baptism of Christ; 1st altar on the left, *Caroto*, St. Ursula (1545); 3rd altar on the left, *Caroto*, SS. Rochus and Sebastian, with predelle (centre figure of St. Joseph modern); above, The Apostles healing a possessed man, by *D. Brusasorci*; in the lunette, Transfiguration, by *Caroto*; 4th altar on the left, *Girolamo dai Libri*, *Madonna enthroned, between SS. Zeno and Lorenzo Giustiniani, with three *Angels with musical instruments at the foot (1529); 5th altar on the left, *Moretto*, *Madonna with holy women (1540), one of this master's best works. At the sides of the organ and opposite, *Romanino* of Brescia, Martyrdom of St. George (1540), originally panel of an organ, with delicate colouring in a silvery tone. To the right in the choir, *Farinato*, Miracle of the Five Thousand (1603); to the left, *F. Brusasorci*, the Shower of manna. High-altar-piece (generally covered), **P. Veronese*, Martyrdom of St. George, a master-piece of the highest rank, in which the horrors of the scene are mitigated by nobility of outline and richness of colour. 4th altar on the right: *F. Brusasorci*, Madonna with archangels. The beautiful holy water basin is enriched with bronze figures of John the Baptist and St. George by Joseph de Levis and A. de Rubeis.

The Via S. Giorgio leads hence S.E. to the venerable church of **Sto. Stefano** (Pl. G, 1), rebuilt by Theodoric. Façade probably of the 11th century. The interior has a flat roof and a raised choir, with the episcopal throne at the back; in front, to the left, statue of St. Peter (14th cent.). Pictures by *Caroto* and *D. Brusasorci*.

Opposite the *Ponte della Pietra*, built by Fra Giocondo, of which the two arches next the left bank are Roman, begins the ascent to the **Castello S. Pietro** (Pl. G, 2; permission at No. 57, Corso Vitt. Emanuele), a modern barrack on the site of the castle of Theodoric the Great (p. 168) and the Visconti, ruins of which are still traceable. Splendid view, which, however, is almost equally good from a little before the entrance. — At its base, immediately below the bridge, are remains of an antique *Theatre* (Pl. G, 2), excavated in the midst of private houses (boy will fetch custodian). — On rising ground a little farther down the river is the little church of SS. *Siro e Libera*, dating from the time of Berengarius.

From this point to *S. Giovanni in Valle*, *S. Maria in Organo*, and the *Giardino Giusti*, see p. 178.

By S. Anastasia begins the CORSO CAVOUR (Pl. F-C, 2, 3), the chief street of Verona, in which several handsome palaces are situated. About midway rises the **Porta de' Borsari** (Pl. D, 3), a triumphal arch or town-gate, erected under Emp. Gallienus, A. D. 265, in the poor later Roman style. — A little to the N. is the Gothic church of **S. Eufemia** (Pl. E, 2, 3), of the 13th cent., with Madonnas by *Moretto* (1st altar on left; injured), and *Dom. Brusasorci* (3rd altar on right, a master-piece of this contemporary of P. Veronese). Frescoes by *Caroto*, in the Cappella Spolverini, to the right of the choir (injured).

A little farther on, to the left, is *Santi Apostoli*, with very ancient tower and Romanesque apse. In front of it stands a marble

statue by Zannoni of *Aleardo Aleardi*, poet and patriot, born in Verona in 1812 (d. 1878). — Also on the left (No. 19) is the handsome **Pal. Bevilacqua*, by Sammicheli, with large windows intended for a museum. Opposite is the small church of *S. Lorenzo* (11th cent.), with altarpiece by D. Brusasorci. Then on the right, No. 38, *Pal. Portalupi*, and No. 44, *Pal. Canossa*, also by Sammicheli, with a fine portico and court, but with an attica added in 1770 (frescoes by Tiepolo in the portal). — On the right we then reach the *CASTEL VECCHIO* (Pl. C, 3), castle of Can Grande II., now a barrack, connected with the left bank of the Adige by a bridge (not accessible) of the 14th century.

From the Castello to S. Zeno, see p. 174. The Via S. Bernardino leads W. to S. Bernardino (p. 174), while the Corso is prolonged S. W. to the Porta del Palio (p. 174).

To the S. of the Corso, and connected with it by several streets, lies the *PIAZZA VITTORIO EMANUELE* (Pl. D, 4; formerly *Piazza Brà*, from 'pratum', meadow), with an equestrian *Statue of Victor Emmanuel II.*, by Borghi, erected in 1883.

On the E. side of this piazza rises the famous **Amphitheatre* (*Arena*; Pl. D, 4), erected under Diocletian about A. D. 290, and known in German lore as the abode of Dietrich (Theodoric) of Bern, 106 ft. in height, 168 yds. long, and 134 yds. wide. Of the outer wall with its four stories a fragment only now exists.

Around the INTERIOR (entrance from the W. side by the arcade No. V; 1 fr.; Sun. free) rise 43 tiers of steps of grey limestone or reddish-yellow conglomerate (repeatedly restored since the end of the 16th cent., and partly modern), on which 20,000 spectators could sit. An inscription on the second story commemorates the visit of Napoleon I. in 1805, and the restoration carried out by his order. Fine view from the highest steps. Two doors at the ends of the longer diameter afforded access to the arena itself (82 by 48 yds.).

The *Via Nuova*, terminating near the Arena, one of the main thoroughfares of the town, leads N.E. to the Piazza Erbe (see p. 169). In one of its side-streets is *S. Maria della Scala* (Pl. E, 3), with early-Renaissance portal and frescoes of the school of Vittore Pisano (in the bell-chamber, right of the high-altar).

On the S.W. side of the Arena stands the *Municipio* (Pl. D, 4; formerly guard-house), begun in 1836, which bears several memorial tablets relating to political events and to the inundation of 1882 (p. 176). Farther S. is the *Gran Guardia Antica* (Pl. D, 4; now the corn-market and used for exhibitions), or old guard-house, begun in 1609 by Dom. Curtoni, a nephew of Sammicheli. Adjacent is the *Portone*, an old gateway with a tower. — Opposite the Municipio is the spacious *Pal. Malfatti*, formerly *Guastaverza* (by Sammicheli), with the cafés mentioned at p. 167.

In the street to the right of the gateway is the *Teatro Filarmonico* (Pl. C, 4). In the arcades erected in 1745 is the valuable *Museo Lapidario*, formed by Scipione Maffei, containing Roman, Greek, and Oriental inscriptions, and ancient sculptures. Two of the best

Greek reliefs are built into the back-walls of the small houses adjoining the entrance (on the left, *Asclepius and Hygieia, an Attic votive relief, 4th cent. B. C.). Visitors ring at the iron gate opposite the Gran Guardia.

Passing through the gateway we reach the CORSO VITT. EMANUELE (Pl. C, B, 4, 5), in which, at the corner of the Strada di S. Antonio, is a *Statue of Michele Sammiceli*, 'grande nella architettura civile e religiosa, massimo nella militare', by Trojani. At the end of the Corso rises the handsome *Porta Nuova* (Pl. B, 6), by Sammiceli. Outside this gate is the Stazione Porta Nuova (p. 167).

From the Porta Nuova an avenue leads N.W. to the **Porta del Palio* (formerly *Porta Stuppa*; Pl. A, 4), by *Sammiceli*, once admired by Goethe. Outside the gate is the moat of the fortress, the bridge over which affords a fine view. — We now follow the Corso di Porta Palio and the second cross-street on the left to —

S. Bernardino (Pl. A, 3; if closed, ring in the corner to the left), of the 15th cent., formerly a monastery-church. Above the door in the cloisters to the left of the church is a fresco, **St. Bernardinus*, by *Cavazzola*.

INTERIOR. 1st chapel on the right: as altar-piece, a copy of a master-work of *Cavazzola* in the Gallery. Frescoes of legendary subjects by *Giolfino*. — 2nd altar on the right, Madonna and saints by *Bonsignori* (1485). — 4th chapel on the right: *Domen. Morone*, ceiling-frescoes and life of St. Anthony (restored). — 5th Chap: on the altar-wall copies from *Cavazzola* (in the Museum); above, Christ on the Cross and SS. John and Mary, by *Fr. Morone* (1498); on the left, Christ parting from his mother by *Carolo*, and three paintings from the Passion by *Giolfino*. At the end to the right is the entrance to the **Cappella Pellegrini*, by *Sammiceli* (1557, restored 1793), with beautiful Renaissance decoration. Altar-pieces by *India* (1679). — In the choir, to the left, Madonna with saints by *Benaglio*. — Organ of 1481. On the organ-wings are SS. Bernardino and Francis, and (over the portal) SS. Bonaventura and Ludovico, by *Fr. Morone*. — The CLOISTERS and one of the chapels contain frescoes by *Giolfino* (early works). In the REFECTORY of the monastery frescoes by *Dom. Morone* (?), accessible only from the street.

To the N. of this point lies ***S. Zeno Maggiore** (Pl. A, 2; reached also by following the new embankment on the Adige, with its fine views, to the N.W. of the Castel Vecchio, p. 173), one of the finest Romanesque churches in N. Italy, of most noble proportions, lately restored. The nave in its present form was begun in 1139; the choir dates from the 13th century.

The PORTAL, the columns of which rest on lions of red marble, is embellished with reliefs of Scriptural subjects by *Nicolaus and Wiligelmus* (1139). In one of them Theodoric, as a wild huntsman, is speeding headlong to the devil. At the top of the door-posts are the twelve months. The doors are covered with rude bronze reliefs from the Bible and the life of St. Zeno.

INTERIOR. In the corner to the right an ancient octagonal font; behind it a fresco of S. Zeno (14th cent.). The holy-water basin, by the 1st column on the right, rests on an inverted antique capital. Opposite is an ancient porphyry vase, 28 ft. in circumference; beyond it a fine Gothic crucifix. — On the Choir Screen are marble statues of Christ and the Apostles (13th cent.). — To the left of the choir, frescoes of the 16th cent., under which are traces of others of the 12th; to the right frescoes of the 11th and 13th

centuries. To the right of the steps to the choir is an altar, flanked on each side with four columns of brown marble, resting on lions and bulls. To the right, above, is a painted marble figure of St. Zeno, a fisherman and afterwards Bishop of Verona (about 9th cent.). Gothic choir-stalls. Behind the high-altar is an admirable *Picture (covered) by *Mantegna* (1460), hung too high: Madonna enthroned, with angels and saints; on the left SS. Peter, Paul, John, and Augustine; on the right SS. John the Baptist, Gregory, Lawrence, and Benedict, in solemn attitude and full of individuality, remarkably rich accessories. (The predella pictures are copies.)—The spacious CRYPt contains the tasteful bronze tomb of St. Zeno, from the designs by the brothers *Spazzi* (1889), with seated figures of Religion, Love, Faith, and Hope.

To the left of the church is the entrance to the adjoining *CLOISTERS, with elegant double columns, where a small museum of Christian antiquities is to be arranged.

To the W. of S. Zeno is the *Porta S. Zeno*, erected in 1540 from Sammicheli's designs.

We next visit the S. E. QUARTERS of the town.

In the PIAZZA DELL' INDIPENDENZA, adorned with gardens, to the N. of the *Post Office* (Pl. F, 3), rises an equestrian *Statue of Garibaldi*, in bronze, by Bordini, erected in 1887.

In the VIA CAPPELLO, through which the tramway runs S. from the Piazza Erbe (Pl. E, 3), the gateway of an old house (Nos. 19-25) on the left bears a marble tablet which is said to indicate the house of Juliet's parents (Capuletti; p. 177). The street then takes the name of VIA S. SEBASTIANO (Pl. E, 3, 4), in which, adjoining S. *Sebastiano* (Pl. F, 4), is the *Biblioteca Comunale* (open in winter 9-3 and 6-9, in summer 9-4), founded in 1860, and containing numerous records. In the VIA PONTE NAVI, now VIA LEONI, the prolongation of the same street, on the left, No. 1, is the *Arco de' Leoni*, part of a Roman double gateway, coeval with the *Porta de' Borsari* (p. 172), but of superior execution, bearing an inscription partially preserved. Behind it are remains of a still older arch.

Near this is the Gothic church of **S. Fermo Maggiore** (Pl. E, F, 4), of the beginning of the 14th cent.; interesting façade, enriched with brick and marble. On the left side of the façade is the sarcophagus of Fracastoro, physician of Can Grande, with ancient Veronese frescoes.

The INTERIOR, usually entered by the left side-door, has no aisles. Part of it is modernised. Fine old roof in larch-wood. Above the main entrance is a fresco of the early Veronese school, the Crucifixion, in polychrome frame. To the left is the monument of Brenzoni, with sculptures by the Florentine *Rosso*, an assistant of Donatello (1420); above are much damaged frescoes by *Vittore Pisano*, Annunciation. — 1st altar on left, three saints by *Torrido*. — Over the side-entrance, fresco of the Crucifixion; in the chapel to the left, Altar-piece by *Caroto* (1525), Madonna, St. Anna, and the Child in clouds, with four saints below. — In an adjoining space, behind a curtain and railing, is the monument of the physician Gir. della Torre, by *Riccio* (the bronze reliefs, now in the Louvre, are here replaced by copies). — Chapel on left of high-altar, St. Anthony with four saints, by *Liberale*. — 3rd altar on right in the nave, Trinity, Madonna in clouds, Tobias and the angel and saints, by *Franc. Torrido*.

The neighbouring **Ponte delle Navi** (Pl. E, 4) affords a good

survey of the choir and transept of S. Fermo. It was erected to replace a bridge destroyed by an inundation of the Adige in 1757. The water reached a still higher level on 17th Sept., 1882, as indicated by a mark on the first house in the Stradone S. Tommaso on the island. — The spacious church of S. TOMMASO (Pl. F, G, 3, 4), without aisles, and with open roof, contains an *Altarpiece by *Girol. dai Libri*, formerly attributed to Caroto: SS. Sebastian, Rochus, and Job (last altar on right).

On the left bank of the Adige, beyond the Ponte delle Navi, on the right, in the promenade, is the noble ***Palazzo Pompei alla Vittoria** (Pl. F, 5), erected by *Sammicheli* about 1530, presented by the family to the town in 1857, and now containing the **MUSEO CIVICO** (adm. in summer 9-4, in winter 9-3, on holidays from 10 a.m., 1 fr., gratis on the 1st Sun. of each month).

The GROUND FLOOR contains natural history collections (*Fossils from Monte Bolca) and antiquities: Roman and Etruscan bronzes, marble sculptures and vases, coins, Roman silver-plate, prehistoric antiquities from the lake-dwellings of the Lago di Garda, and mediæval sculptures (some painted).

The ***Pinacoteca** or picture-gallery, on the first floor, contains works chiefly of the Veronese school. In the first and second rooms is the *Galleria Bernasconi*, presented to the town by Dr. Bernasconi.

I. Room: (right) 70. *Tiepolo*, Monastic saints; 68. *Bonifazio*, Noah and his sons; 52. *Titian*, Madonna and Child with St. John (injured); 49. *Franc. Torbido* (ascribed to *Moretto*), Tobias and the angel. On the opposite wall: 34. *School of Perugino*, Madonna, Christ, and St. John with two angels; *31. *School of Paolo Veronese*, Baptism of Christ (injured).

II. Room (right). Over the door: 138. *Girolamo dai Libri*, Madonna; 148. *Bonsignori*, Madonna; 155. *Giac. Francia*, Madonna; 153. *Parmigianino*, Holy Family; 152. *Girol. Benaglio*, Madonna. — On the exit-wall: 122. *Cima da Conegliano*, Madonna; 115. *M. Basaiti*, St. Sebastian; 114. *Caroto*, Holy Family (under Giulio Romano's influence); *119. *Caroto*, Madonna. — Next wall: 99. *Cima da Conegliano*, Madonna (1510); 104. *Style of Altdorfer*, Portrait of the Vicar Kolb; 97. *Sir A. More* (*Ant. Mor.*), Portrait; 96. *School of Raphael* (?attributed by Morelli to *Calisto Piazza*), Madonna, SS. Elizabeth and John; *87. *Mantegna*, Madonna and two saints; 102. *P. Veronese* (?attributed by Morelli to *Zelotti*), Allegory on music; *95. Adoration of the Magi, attributed to *Raphael*, a charming picture of the *Umbrian School*; 86. *School of Giov. Bellini* (signature forged), Presentation in the Temple; 94. *Unknown Artist* (wrongly attributed to *Fra Bartolommeo*), Portrait; 85. *Cavazzola*, Madonna with the child St. John; *77. *Giov. Bellini* (not *Florentine School*), Madonna, an early work (injured); 92. *Caroto*, Madonna, an early work; *76. *Bart. Montagna*, Two canonized bishops.

III. Room: *Rondinelli* (not *Giov. Bellini*), Madonna. — Next wall: above, 180. *Romano*, St. Jerome; 182. *Francesco Morone*, Madonna and Child; 187, 188, 190, 191. Legendary scenes, ascribed to *Falconetto*.

IV. Room (on the other side of Room I.): entrance-wall, 252. *Giolfino*, Madonna; 238. *Ant. Batile* (teacher of P. Veronese), Madonna and saints. — Opposite the window, 267. *Girol. dai Libri*, Madonna enthroned with SS. Rochus and Sebastian; 263. *Caroto*, St. Catharine; 264. *Girol. dai Libri*, Baptism of Christ; 272. *Caroto*, Adoration of the Child; 265. *Morone*, St. Catharine and the donor. — Exit-wall: *270. *Paolo Veronese*, Portrait of Guarienti (1556), the only original of this master in the collection. Over the door, *Bonsignori*, Madonna enthroned.

V. Room. Above the entrance, *293. *Gir. dai Libri*, Madonna and SS. Joseph, Jerome, and John the Baptist worshipping the Child, with richly detailed landscape. — On the entrance-wall are frames containing a choice and rich collection of miniatures from choir-books. Note those by *Liberate* and especially those by **Girol. dai Libri*. Above, 304. *Cavazzola*,

St. Bonaventura; *296. *Cavazzola*, Christ and St. Thomas, Descent of the Holy Spirit and Ascension (in the background); 297. *Caroto*, Christ washing the disciples' feet, Madonna and David in the clouds; *Cavazzola*, *299. Scourging of Christ, *302. Christ crowned with thorns; 275. *Fr. Morone*, Trinity with John and Mary; 276. *Girol. dai Libri*, Madonna and Child in clouds, worshipped by SS. Andrew and Peter; *277. *Cavazzola* (large altar-piece), Madonna with angels, saints, and donor (1522), the master's last work; 278. *Girol. dai Libri*, Madonna with Joseph, Tobias and the angel (fine landscape; 1530). Above the door (no number), **Caroto*, the Three archangels and Tobias.

VI. ROOM. Entrance-wall, *334. *C. Crivelli*, Madonna and Child; below, 335. *Lucas van Leyden* (copy), Crucifixion; 341. *Vittore Pisano* (? perhaps *Stefano da Zevio*), Madonna and St. Catharine in a rose-garden; 344. *Jacopo Bellini*, Crucifixion (retouched). — Window-wall, 349. *Girol. Benaglio*, Madonna and saints. — Opposite the door, *318, *319, *320. *Cavazzola*, Gethsemane, Descent from the Cross, and Bearing of the Cross (1517); to the left of the Cross in the middle picture is the artist's portrait; 315. *Liberale*, Descent from the Cross.

VII. ROOM, entered from Room IV., unimportant. — VIII. ROOM: old engravings. — IX. ROOM: 386. *Caroto*, Madonna between two saints. In an adjoining room on the right, medallions by *Pisanello*. Back-wall: *Fresco by *Cavazzola*, Baptism of Christ, and medallions of the four evangelists. — X. ROOM, unimportant. — XI. ROOM: Crucifixion, attributed to *Altichieri*. — XII. ROOM: Frescoes (sawn out). Entrance-wall: *Morone*, Madonna and Child, with saints. Opposite, *Martino da Verona*, Madonna enthroned and SS. Zeno, James, and Apollonia; below, *Gioltino*, Allegorical subjects, half-length figures. — The last four rooms unimportant.

Outside the *Porta Vittoria* is the **Cimitero** (Pl. F, 6), laid out on a grand scale, with its cypress avenue and handsome gateway adorned with groups in marble by Spazzi. In the interior are Doric colonnades, a lofty dome-church, and a number of fine monuments in marble. Adm. April to Sept. 9-5, Oct. to March 10-3.

Opposite the cemetery is the iron *Ponte Aleardi* (toll 2 c.), leading to the broad *Via Pallone*, by which we may regain the Piazza Vitt. Emanuele (p. 173). The avenue on the Adige leads to the *Railway Bridge*, which affords a fine survey of the town and environs, and from which we may return to the *Porta Nuova*.

On the right bank of the Adige, within a garden (visitors ring at the red door, 2-3 soldi) in the Vicolo S. Francesco al Corso, a side-street of Via Cappuccini (Pl. D, 6), is a suppressed Franciscan Monastery, where a chapel contains a mediæval sarcophagus called the *Tomba di Gulietta*, or 'Tomb of Juliet' (fee 25 c.). The whole scene is prosaic and unattractive. Shakespeare's play of 'Romeo and Juliet' is founded on events which actually occurred at Verona. 'Escalus, Prince of Verona' was Bartolommeo della Scala (d. 1303). The house of Juliet's parents, see p. 175.

To the E. of the Ponte delle Navi rises **S. Paolo di Campo Marzo** (Pl. F, 5), which contains Madonnas with saints by *Girolamo dai Libri* (3rd altar to the right), *P. Veronese* (right transept), and *Bonsignori* (to the left). Over the high-altar, Madonna between SS. Peter and Paul by *G. Caroto*.

Farther to the N.E. is **S. Nazzaro e Celso** (Pl. H, 4), in the Renaissance style, with traces of Gothic.

In the right transept, two *Paintings on panel, John the Baptist, and SS. Benedict, Nazarus, and Celsus, by *Bart. Montagna*. A Pietà and St. Blaise with St. Juliana, in the sacristy, are by the same artist. In the choir are frescoes by *Farinato*. In the Cappella di S. Biagio (left

transept) damaged frescoes by *Falconetto* (procession of Nereids in the dome), and an altar-piece, Madonna and saints, by *Bonsignori* (1519); at the side, frescoes by *Bart. Montagna* (history of St. Blaise; much damaged).

To the N. of this church is the **Giardino Giusti* (Pl. G, H, 3; ring at a gate on the right in the court; fee 50 c.), containing a few Roman antiquities and numerous cypresses, some of them 400-500 years old and 120 ft. in height, and commanding a beautiful view of Verona, the distant Apennines, Monte Pizzocolo on the Lago di Garda (p. 160) and the Brescian Alps.

Near this is **S. Maria in Organo* (Pl. G, 3), a very ancient church, altered by *Sammicheli* in 1481, with unfinished façade of 1592.

Third altar on left, Madonna and Child, with SS. Martin, Augustine, and two angels, by *Morone* (1503); 4th altar on left, Madonna with saints, by *Savoldo* (1533). The seats in front of the high-altar are embellished with landscapes by *Cavazzola* and *Brusaporci*. Behind it is a carved walnut Candelabrum by *Fra Giovanni da Verona*, who belonged to the monastery of this church. *CHOIR-STALLS with intarsia (views of the town above, ornamentation below), of 1499, by the same master. Chapel on right of choir: Ascension, a fresco by *Giolfino*. In the right transept are an altar-piece, St. Francis Romana by *Guercino* and, on the left wall in front, frescoes by *Carazzola* (St. Michael, and St. Raphael with Tobias). — The SACRISTY contains, on the right, intarsias by *Fra Giovanni*, injured by water; the ceiling and friezes, with portraits of monks and popes, are by *Francesco Morone*; *Madonna del Limone, by *Girol. dai Libri*.

The ancient little church of *S. Giovanni in Valle* (Pl. G, H, 2), a flat-roofed basilica, borne by columns with very early capitals, has a fresco over the entrance by *Stefano da Zevio*, and two early-Christian sarcophagi in the crypt.

FROM VERONA TO COLOGNA, tramway in 3½ hrs., passing through the village of *S. Michele*, with the round church of *Madonna di Campagna*, planned by *Sammicheli*, near which rises the pinnacled castle of *Montorio*, formerly the property of the Scaligers. Then *S. Martino* (p. 184), *Caldiero* (p. 184), *S. Bonifacio* (p. 184), *Lonigo* (p. 184), and the little town of *Cologna Veneta*, with 7800 inhab., who are busily engaged in the culture of silk, hemp, and vines.

33. From Verona to Mantua and Modena.

63 M. RAILWAY in 2¼-3½ hrs. (fares 11 fr. 55, 8 fr. 10, 5 fr. 20 c.; express 12 fr. 70, 8 fr. 95 c.); to Mantua (25 M.) in 1-1½ hr. (fares 4 fr. 65, 3 fr. 25, 2 fr. 10 c.; express 5 fr. 10, 3 fr. 60 c.). — This will continue to be the express route to Florence and Rome until the new direct line between Dosso-buono (see below) and Bologna is completed.

Verona, see p. 167. The line traverses a rich plain, dotted with trees. Near Mantua are fields of rice. — 6½ M. *Dossobuono*.

Dossobuono is the junction of a new direct line to Bologna, still unfinished, and of the VERONA AND ROVIGO RAILWAY (62½ M., in 3½ hrs.). Stations unimportant. — 33½ M. *Legnago*, a town of 14,100 inhab., fortified by the Austrians after 1815 to defend the passage of the Adige, is also a station on the Mantua and Monselice line (p. 183). — 62½ M. *Rovigo*, see p. 274.

11 M. *Villafranca*, with a mediæval castle, where the preliminaries of a peace between France and Austria were concluded on 11th July, 1859, after the battle of Solferino. About 5 M. to the N.W. lies *Custozza*, where the Italians were defeated by the

Austrians in 1848 and 1866. A monument to the fallen was erected here in 1879, after a design by Franco.

14½ M. *Mozzecane*; 18 M. *Roverbella*; 23 M. *S. Antonio*.

The train now passes the *Citadel of Mantua*, where *Andreas Hofer*, the Tyrolese patriot, was shot by the French on 20th Feb., 1810. The citadel and the town are connected by the *Argine Mulino* (a bridge constructed in 1257), which divides the lakes formed here by the Mincio into the *Lago Superiore* (W.) and the *Lago di Mezzo* (E.).

25 M. *Mantua*. Station to the W. of the town (Pl. A, 3, 4).

Mantua. — **Hotels.** CROCE VERDE OF FENICE, R. 2-3, A. 1, L. ¾, omn. 1½ fr.; AQUILA D'ORO, tolerably good, R., L., & A. 2½, omn. 1½ fr.; AGNELLO D'ORO, all in the Via Sogliari (Pl. B, 3) and unpretending. — Travellers should avoid spending a night at Mantua in summer, as the mosquitoes are troublesome. — A stay of 4-6 hrs. is enough to give an idea of this interesting town. The traveller should engage a cab at the station for 1 hr., drive to the (12 min.) Palazzo del Tè, which may be seen in ½ hr., and then to S. Andrea or the Cathedral.

Café: *Vecchio Caffè del Veneziano*, near the church of S. Andrea.

Cab per drive 75c., first hr. 1 fr. 50c., each following ½ hr. 50c.

Mantua, Ital. *Mantōva*, a very ancient town founded by the Etruscans, with 28,000 inhab. (3000 Jews), is a provincial capital and a strongly fortified place, bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S. and S.W. by marshy land, which in case of a siege can be laid under water.

Mantua is mentioned in ancient times as the home of *Virgil*, who was born at the ancient *Andes* (supposed to have occupied the site of the present village of *Pietole*, 3 M. to the S.E., where a monument was erected to him in 1848), but it was not a place of importance till the middle ages. In the conflicts of the Hohenstaufen period the town embraced the cause of the Guelphs. In 1328 the citizens elected *Luigi*, Lord of *Gonzaga*, as 'Capitano del Popolo', and to his dynasty the town owed its prosperity. The Gonzagas fought successfully against Milan and Venice, and extended their territory, while they were liberal patrons of art and science. *Giovanni Francesco II.* (1407-44), the first marquis, invited the learned *Vittorino da Feltre* to Mantua, and through him made his court a renowned centre of culture and education. The beautiful and accomplished *Isabella d'Este* (1474-1539), sister of Alphonso, Duke of Ferrara, and mother of Eleonora of Urbino, was the wife of *Giovanni Francesco III.* (1481-1519). She carried on a lively correspondence with the most eminent men of her time, and with judicious taste collected valuable books, pictures, and antiquities. In 1530 *Federigo II.* (d. 1540) was raised to the rank of duke by Charles V., and in 1536 he was invested with the marquise of Monteferrato; a monument of his reign is the Palazzo del Tè (p. 182). In 1627, when Charles de Nevers, a member of a French collateral line, ascended the throne, the Mantuan war of succession broke out, and Emperor Ferdinand II. declared the fief forfeited. On 18th July, 1630, Mantua was stormed and sacked by the Austrians. Although the emperor, hard pressed by the Swedes, was obliged to conclude peace in 1631, the town never recovered from this blow. *Carlo IV.*, the last duke, taking the French side in the Spanish war of succession, was declared an outlaw in 1703; Monteferrato was awarded to Piedmont, and Mantua to *Austria*, of whose supremacy in Italy it became the chief support. After a long and obstinate defence by General Wurmsers, the fortress capitulated to the French on 2nd February, 1797. By the Peace of Villafranca the Austrians retained Mantua

although deprived of the rest of Lombardy, but they were compelled to cede it to Italy in 1806.

Mantua witnessed the labours of two great RENAISSANCE PAINTERS. ANDREA MANTEGNA, born at Padua in 1431, entered the service of Lodovico Gonzaga in 1463. The chief work of his earlier period is preserved in the church of the Eremitani at Padua. In vigour of conception and in the fidelity of his characters he rivals his best contemporaries, while he surpasses them in accuracy of perspective and in his refined taste for beauty of landscape. He died at Mantua in 1506. When Raphael's pupils were dispersed after his death, GIULIO ROMANO (1492-1546), the greatest of them, settled at Mantua, where he attained so high a reputation as an architect and painter, that Mantua has been called the 'town of Giulio Romano'. After the example of Raphael's work in the Farnesina, he composed mythological decorative paintings, which, though far inferior to their prototype, attract by the richness of the motives and sensuous magnificence of composition, and are important owing to the influence they exercised on later art. *Primaticcio*, and *Niccolò dell' Abbate*, pupils of Giulio Romano who were educated here, were afterwards summoned to Fontainebleau, and thus formed a link between the French and the Italian Renaissance. Giulio Romano's works must also have influenced the style of *Rubens*, who spent several years at Mantua.

The traffic of the town is chiefly confined to the arcades of the VIA SOGLIARI (Pl. B, 3), continued westwards by the *Corso di Porta Pradella*, now *Vitt. Emanuele*, and to the PIAZZA DELLE ERBE (Pl. C, 3), to the E. of the former street. In this piazza, where a *Statue of Dante* was erected in 1871, are situated the principal churches.

***S. Andrea** (Pl. C, 3), a church of imposing proportions, was begun in 1472 from designs by the Florentine *Leon Battista Alberti*, but afterwards much altered, while the dome was not added till 1782. The white marble façade, with its spacious portico, is classic in style; adjoining it is a square tower of red brick, with an elegant octagonal superstructure and a Gothic spire.

The INTERIOR, 110 yds. in length, is covered with massive barrel vaulting, the panels partly painted. The 1st chapel on the left contains the tomb of the painter Andrea Mantegna (d. 1506), with his 'Bust in bronze by *Bart. di Virgilio Meglioli* (not *Sperandio*); also three paintings of the *School of Mantegna*, Holy Family, Baptism of Christ, and Pietà (restored in 1890). — 2nd Chap. on left: 'Altarpiece, Madonna enthroned and saints, by *Lorenzo Costa* (1525; much damaged). — 1st Chap. on right: *Arrivabene*, St. Anthony admonishing the tyrant Ezzelino (painted in 1846). At the sides, Hell, Purgatory, and Paradise, from Dante, by *B. Pagni* (1570). — 3. *Cappella S. Longino*, on the left: Sarcophagus with the inscription: 'Longini ejus, qui latus Christi percussit, ossa'. On the right is the sarcophagus of Gregorius of Nazianzus. The frescoes, designed by *Giulio Romano*, represent the Crucifixion; below is Longinus, on the opposite side the finding of the sacred blood, of which the saint is said to have brought some drops hither. — The RIGHT TRANSEPT contains the monument of Bishop Andreasi (d. 1549), executed in 1551 by *Clementi*, a pupil of Michael Angelo. The swan is the heraldic emblem of Mantua. — LEFT TRANSEPT. Chapel on the left: (right) Monument of Pietro Strozzi (1529), with caryatides, designed by *Giulio Romano* (best seen from the middle of the nave). The other monument, with recumbent figure of Count Andreasi, was also designed by *G. Romano*. — CHOIR: Martyrdom of St. Andrew, a fresco by *Anselmi*, an imitator of Correggio, in the apse. In the corner to the left by the high-altar is the kneeling figure of Duke Guglielmo Gonzaga, founder of the church. The *Crypt*, beneath the high-altar, where the drops of the sacred blood were preserved, contains a marble crucifix and an interesting statue of the Madonna and Child carved in wood.

A little farther on is the **PIAZZA SORDELLO** (Pl. C, 2), in the centre of which rises a monument to the political martyrs of the year 1851. Here are situated the Cathedral, the Palazzo Vescovile, and, on the right, the former palace of the Gonzagas.

The **Cathedral of S. Pietro** (Pl. C, D, 2), with double aisles, domed transept, and two rows of domed chapels, has a baroque façade (1756) and an unfinished Romanesque tower. The interior, skilfully remodelled from designs by *Giulio Romano*, has a fine fretted ceiling. On the left of the entrance is an ancient Christian sarcophagus, and on the right of the passage leading to the Cappella dell' Incoronata is a bust of Ant. Capriano, 1587. In the Chapel of the Sacrament (at the end of the left aisle) is an *Altarpiece on the right by *Paolo Farinato* of Verona, St. Martin of Tours; also tS. Margaret in prison, with an angel, by *Felice Brusasorci*.

The N.E. angle of the piazza is occupied by the old ducal palace of the Gonzagas, now called the ***Corte Reale** (Pl. D, 2), and partly used as barracks. Begun in 1302 by *Guido Buonacolsi*, it was afterwards altered and embellished with frescoes by *Giulio Romano* by order of Federigo II.

The custodian is to be found under the second large arched gateway to the left (fee 1 fr.). On the UPPER FLOOR is a large saloon containing portraits of the Gonzagas by *Bibbiena*. Then the STANZE DELL' IMPERATRICE, once hung with Raphael's tapestry (now at Vienna; copies of the hangings in the Vatican). The DINING-ROOM is adorned with allegorical figures of the rivers and lakes around Mantua; the windows look into a garden on the same level. The SALA DELLO ZODIACO has allegorical and mythological representations of the signs of the zodiac by *Giulio Romano*. Napoleon I. once slept in the next room. Then three STANZE DELL' IMPERATORE, containing copies of the tapestry formerly here, painted by *Canepi*. The PICTURE GALLERY contains nothing worthy of note; to the left, by the door, a good bust of a Gonzaga by *Bernini*. The BALL ROOM (*Sala degli Specchi*) is embellished with frescoes by the pupils of *Giulio Romano*. — In another part of the palace is the charming CAMERINO ('Paradiso') of *Isabella d'Este* (p. 179); in an adjoining room her motto, 'nec spe nec metu'. We observe here particularly the intarsia, the beautiful reliefs on the marble-door, and the delicate ceiling-decoration. We next pass through richly decorated rooms, some in sad disrepair: the SALA DEI GIURAMENTO DEL PRIMO CAPITANO; two rooms with wooden ceilings; a small apartment with stucco-work by *Primaticcio*; the SALA DI TROJA, with frescoes by *Giulio Romano* (much restored); the SALA DEI MARMI, so called from the busts it once contained; lastly a LOGGIA, with a view of the lake. The dwarfs' apartments, adapted to the size of their inmates, are also worthy of a visit.

On the N.E. side of the palace is the **R. Teatro di Corte** (Pl. D, 2). The vaulted passage between the two leads to the Piazza della Fiera, in which rises the **Castello di Corte** (Pl. D, 2), the old castle of the Gonzagas.

Part of the castle is now used as ARCHIVES (open during office-hours only; gratuity 1/2 fr.). Most of the frescoes by *Andrea Mantegna* (1474) which once adorned the rooms are obliterated, but those on two walls of the CAMERA DEGLI SPOSI (first floor), which are among his finest creations, were badly restored in 1877. Three scenes on the entrance-wall represent *Ludovico Gonzaga meeting his son Cardinal Francesco near Rome. Above the door is a tablet with an inscription, borne by beautiful *Putti with butterflies' wings. On the other wall is the Family of the Gonzagas with

their court: on the left, Lodovico Gonzaga with his wife Barbara. On the ceiling are portraits of Roman emperors in grisaille; on the pendentives are small mythological scenes; and in the centre is an illusive painting of an apparent opening, at which Cupids and girls are listening.

To the S. of the Corte Reale, and belonging to the same imposing pile of buildings, is the church of S. BARBARA (Pl. D, 2). Over the high-altar the Beheading of S. Barbara, by *Dom. Brusasoreci*. By the same master are the angel musicians on the wall to the left and angels with torches on the right. The organ-wings and two pictures over side-altars were painted by *Lor. Costa the Younger*.

In the vicinity to the N.W. is a vast space, planted with trees and bounded by the Lago di Mezzo on the N. (drill-ground), called the PIAZZA VIRGILIANA (Pl. C, 2), with a handsome arena, the *Teatro Virgiliano*, beyond which, from the parapet towards the Lago di Mezzo, a view of the Alps is obtained.

The *Accadēmia Virgiliana di Scienze e Belle Arti* (Pl. D, 3) contains frescoes, sculptures, and casts of little value. Behind it is the *Liceo*, with a *Library* (a room in the upper story of which contains, above the doors, portraits of the Gonzaga family, and a Trinity, by *Rubens*, cut into parts) and the *Museum* (Pl. C, 3).

The museum contains some very valuable antiques from Rome. By the entrance, *336. Bust of Euripides; 2. Bust of a hero, erroneously called Virgil; 3. Julia Domna; 5. Torso of Minerva; 12. Marcus Aurelius; 13. Leda; 16. Sarcophagus with Medea in relief; 25. Faustina (given by Mantegna to Isabella d'Este); *26. Torso of Eros (Greek); 27. Antoninus Pius; 31. Greek tomb-relief, funeral supper and sacrifice; *36. Female torso; 38. Domitian; 37. Hadrian; *43. Satyr and Nymph (Greek); 46. Matidia; 58. Fragment of a Greek altar; 56. Sarcophagus relief, destruction of Troy; 60, 62. Tiberius; 64. Livia(?); *69. Sarcophagus reliefs: marriage, sacrifices, and barbarians before an emperor. In the middle: *198. Torso of Venus, on an altar with Bacchic figures; 176. Sleeping Cupid (modern). — In the adjoining room, on the right, the so-called 'seat of Virgil' and inscriptions. We now return to the hall. Window-wall, 148. Greek tomb-relief. Side-wall, 161. Attic tomb-relief; *158, 164. Bacchic reliefs; 174. Relief with attributes of Jupiter; 172. Lid of sarcophagus; 171. Sarcophagus relief, Endymion; 180. Torso of a warrior (Greek); *182. Alcibiades; 187. Sarcophagus relief, vintage; 186. Fight between Romans and Gauls; 188, 190. Roman portrait-busts; 192. Marcus Aurelius as a boy wearing the cap of the Salii; *201. Torso of Venus; 219. Flute-playing Satyr; 269, 276. Greek tomb-reliefs. — In the centre, *210. Archaic Apollo; below, reliefs of Cupids; 225. Attic sepulchral urn; *237. Youthful Hermes (portrait statue). — By the wall: 281. Head of Aphrodite; 287. Homer; 309. Greek tomb-relief; 318. Sarcophagus relief, Venus and Adonis; 328. Muse as Caryatide; 333. Lucius Verus. — The lower rooms of the Accademia contain sculptures, including interesting busts in terracotta, and a relief with two portraits from a chimney-piece.

The neighbouring *Museo Patrio* contains prehistoric and mediæval objects, with a few antiques.

Near the Porta Pusterla is S. *Sebastiano* (Pl. B, 3; now a military store; no admission), the earliest Renaissance church built in the shape of a Greek cross.

Outside the gate is the **Palazzo del Tè* (Pl. A, B, 5; contracted from Tajetto), erected by *Giulio Romano*, and containing his frescoes and grotesques, specially interesting for the skill with

which they are adapted to the size, shape, and purposes of the rooms (fee 1 fr.).

ANTECHAMBER, to the right of the entrance, Sun and Moon. 1st Room to the left, the favourite Horses of Duke Frederick Gonzaga. 2nd Room: *Myth of Psyche and Bacchanalians (the latter restored, the upper paintings are in better preservation). Opposite the entrance, Polyphemus. 3rd Room: in the lower ovals, Fishing, Market-place, Gladiatorial combats, etc. On the ceiling, mythological and symbolical subjects, and representation of the zodiac. 4th Room: Fall of Phaëton and many smaller pictures; also imitations of ancient busts. Then a fine open *LOGGIA, and several rooms with beautiful friezes in stucco (Triumphal procession of Emp. Sigismund, and Children) by *Primaticcio*; next the *Sala de' Giganti*, extolled by Vasari, with walls fantastically adapted to the painting, which was executed chiefly by *Rinaldo Mantovano*, but has been much restored (representing the Fall of the Giants, figures 14 ft. in height). Lastly several CABINETS, with charming Raphaelite decoration, and an oblong bath-room with shell-ornamentation.

On the other side of the garden is the *Casino della Grotta*, with its exquisite little rooms and its grotto encircling a small garden.

Giulio Romano's House, and the *Pal. della Giustizia* built by him, with its colossal Hermæ, are No. 14, Via Roma (Pl. A, B, 4).

From Mantua to Cremona, see p. 147. Tramways to Brescia (p. 152), Ostiglia, Asola, and Viadana.

FROM MANTUA TO MONSELICE, 52½ M., railway in 2½-3¼ hrs. (fares 9 fr. 50, 6 fr. 65, 4 fr. 30 c.). At (24 M.) Cerea we join the Verona and Rovigo line (p. 178), which we follow to Legnago (p. 178).

37½ M. Montagnana (*Albergo dell' Arena; Alb. Trentino*), a town of 10,000 inhab., the well-preserved mediæval fortifications of which with its pinnacled walls and towers amply repay a visit. In the picturesque Piazza stands the Gothic *Cathedral*, with Renaissance door and choir, an altar-piece by P. Veronese, etc. The neighbouring *Pal. del Municipio* is ascribed to Sammicheli and contains a painting by Buonconsiglio in the large hall. Near the Porta S. Zeno is the *Pal. Pisani*, containing a chapel with the tomb of the Venetian admiral Pisani.

41 M. *Saletta*; 45 M. *Ospedaletto Euganeo*.

47½ M. Este (*Albergo Centrale*, well spoken of), the ancient *Ateste*, at the S. foot of the Euganean hills, contains the extensive, but now ruinous ancestral residence of the House of Este (p. 276), a spacious piazza surrounded with arcades; the *Porta Vecchia* with a clock-tower; the *Museo Civico* in the church of S. Francesco (containing several interesting Roman inscriptions); the *Museo Euganeo Preistorico* (with a valuable collection of antiquities); the *Cathedral*, of elliptical plan with a lofty choir (with a painting by Tiepolo); and the church of *S. Martino*, with a leaning tower. The *Casa Benvenuti* (visitors ring) commands a view of the Alps, and in clear weather of the Apennines.

52½ M. *Monselice*, station on the Padua and Bologna line (p. 274).

The train crosses the Po at (32 M.) *Borgoforte*, the fortifications of which were blown up by the Austrians in 1866.

34 M. *Motteggiana*. — 37 M. *Suzzara*.

FROM SUZZARA TO PARMA, 27½ M., railway in 1½-2 hrs. (fares 5 fr., 3 fr. 50, 2 fr. 50 c.). The chief station is (7½ M.) *Guastalla (Posta)*, a small town near the Po, with 3000 inhab., which in the 16th cent. gave its name to a principality of the Gonzagas, Dukes of Mantua, who became extinct in 1746. In the market-place is the bronze Statue of Ferdinand I. Gonzaga (d. 1557 at Brussels), by *Leone Leoni*. From Guastalla to Reggio, see p. 264. — 27½ M. *Parma*. see p. 264.

FROM SUZZARA TO FERRARA, 51 M., railway in 3-3¼ hrs. The chief station is (30 M.) *Sermide*. — 51 M. *Ferrara*, see p. 276.

42 M. *Gonzaga-Reggiolo*; 46½ M. *Rolo-Novì*. — 54 M. **Carpi** (*Leone d' Oro*, in the market-place), a town of 5900 inhab., with an old *Palace*, which from the 14th cent. was the residence of the *Pio* family. Alberto Pio (1475-1531), a pupil of Aldus Manutius and a patron of Ariosto, built the handsome *Palace Court* (in the chapel frescoes by Bernardino Loschi), and began the *New Cathedral* in the Piazza after plans by Baldassare Peruzzi. In the interior, to the left, a Christ by Begarelli, two statues by Prospero Clementi, and a pulpit of the 11th century. The *Loggia* on the other side of the Piazza, the *Colonnades*, and the fortifications also testify to the taste and energy of this prince, who was expelled by Charles V. in 1525. A street leads from the Loggia to the Franciscan church of *S. Nicolò*, founded in 1493. Behind the palace is the early-Romanesque *Old Cathedral* (*Chiesa sagra*), of which the choir and tower alone remain. The ancient portal has been inserted in the façade designed by Peruzzi.

58 M. *Soliera*. — 63 M. **Modena** (p. 270).

34. From Verona to Venice. **Vicenza.**

72 M. RAILWAY in 2¾-4 hrs. (fares 13 fr. 15, 9 fr. 20, 5 fr. 90 c.; express 14 fr. 45, 10 fr. 10 c.). Finest views generally to the left.

Verona (Porta Vescovo), see p. 167. The line, which runs parallel with the *Cologna-Veneta* tramway (p. 178) as far as Lonigo (see below), leaving *S. Michele* (p. 178) on the left, traverses an extremely fertile district, planted with vines, mulberries, and maize, and intersected with irrigation-trenches. — 4 M. *S. Martino*, with the handsome *Villa Musella*, amidst cypresses; 5½ M. *Vago-Zevio*.

The mineral springs of (7½ M.) *Caldiero*, which attract visitors, were known to the Romans. A branch of the tramway mentioned above runs hence to *Tregnago*, whence we may visit the *Tredici Comuni*, once a German 'enclave' on Italian soil. The chief village is *Giazza*. Numerous fossils; a rocky defile (*Ponte di Veja*); basaltic cliffs at *Vestena*.

We next pass *Soave*, once belonging to the Scaligers, on the slope to the left, presenting a good picture of a mediæval fortified town.

12½ M. *S. Bonifacio*. On a hill to the N. is *Monteforte*. *Arcole*, 3½ M. to the S., was the scene of the battles of 15th-17th Nov., 1796, between the Austrians under Alvinczy and the French under Bonaparte, Masséna, Augereau, and Lannes. — 16 M. *Lonigo*; the village lies 4½ M. to the S.E., at the W. base of the volcanic and wooded *Monti Berici*. — 20 M. *Montebello*. Beautiful view towards the mountains. The handsome château belongs to Count Arrighi. To the left, on the hill, the ruined castle of Montecchio (p. 188); then (25 M.) *Tavernelle* (steam-tramway to *Valdagno* and to *Arzignano*, see p. 188).

30 M. **Vicenza**. — **Hotels.** ROMA, Corso Principe Umberto, near the Porta Castello, R., L., & A. from 2½ fr., cuisine mediocre, otherwise



good. — TRE GAROFANI, well spoken of; GRAN PARIGI, both in the Contrada delle Due Ruote, a side-street of the Corso; QUATTRO PELLEGRINI, Corso Principe Umberto.

Cafés. *Roma* and *Nazionale*, in the Corso; *Garibaldi*, Piazza de' Signori; *Brugger's Birreria*, with garden, Contrada Piancoli, by the Ponte S. Michele.

Cab from station to town 75 c.; first hr. 1½, each additional hr. 1¼ fr.

Tramway from the Campo Marzio, facing the station, through the Corso Umberto to the Porta di Padova (Pl. D, 2).

Vicenza, the ancient *Vicetia*, capital of a province, with 27,700 (with suburbs 40,000) inhab., lies at the N. base of the *Monti Berici* (p. 184), on both sides of the *Bacchiglione*, at its confluence with the *Retrone*. Although closely built, the town possesses many interesting palaces, to which, with the picturesque environs, a short visit may profitably be devoted.

Vicenza, like most of the larger towns of N. Italy, boasted in the 15th cent. of a SCHOOL OF PAINTING, which, though it was influenced by Mantegna, and never produced masters of the highest rank, yielded results of considerable importance. The earliest master of note was *Giovanni Speranza*, who, however, was soon surpassed by *Bartolommeo Montagna* (who flourished here in 1484-1523). The gallery and the churches (Cathedral, S. Corona, S. Lorenzo) of Vicenza contain works by the latter, and he is represented at Padua and Verona also. His compositions are strongly realistic, and he shows a predilection for muscular figures, and for colouring of a rich brownish tint. His drapery is ungraceful, but, like that of Dürer, boldly defined. His son, *Benedetto Montagna*, was unimportant, but his contemporary *Giovanni Buonconsiglio* (d. 1530), a follower of Antonello da Messina, has produced some pleasing works. In the 16th cent. Vicenza lost its importance as a school of painting, but attained a high reputation in the province of ARCHITECTURE, having given birth to *Andrea Palladio* (1518-80), the last great architect of the Renaissance, the chief sphere of whose operations was his native town. By his study of the antique in Rome he was enabled to effect a revival of what may be termed the ancient language of forms, and he made it his endeavour to exhibit in his buildings the organic connection between the different members. The chief characteristic of his school consists in a studious adherence to impressive simplicity of form, and a very sparing indulgence in the lavish enrichments in which the early-Renaissance was too apt to revel. His finest churches are at Venice, but his most numerous palaces are at Vicenza, to which they impart a uniform and handsome appearance.

We enter the town by the W. gate, *Porta del Castello* (Pl. A, B, 3), near which rises a monument to Garibaldi by Ferrari, erected in 1887. On the left is the *Palazzo Muzzan*; to the right, in the S.W. angle of the Piazza Castello, is the *Casa del Diavolo* (*Pal. Giulio-Porto*), a large unfinished palace by Palladio, with two stories united by a row of Corinthian columns with a rich cornice. We follow the long CORSO PRINCIPE UMBERTO. On the left the new church of *S. Filippo Neri* (Pl. B, 3). — A short cross-street opposite, on the right, leads to the **Duomo** (Pl. B, 3), consisting of a broad and low nave with wide vaulted arches, aisles converted into chapels, a choir much raised and covered with a dome, and a crypt below it. To the right in the piazza is the *Vescovado*, or episcopal palace, the court of which to the right contains fine arcades. The piazza is embellished with a *Statue of Victor Emmanuel*, by Benvenuti, erected in 1880.

We may proceed hence direct by the *Via Garibaldi*, or we may continue to follow the *Corso* (where No. 2140 on the right, *Pal. Trissino*, now *Porto*, by Scamozzi, 1588, deserves notice), and go through the *Contrada del Monte*, to the right (opposite which is the *Contrada Porti* with numerous palaces), to the handsome *PIAZZA DE' SIGNORI*, with two columns of the Venetian period. Here rises the **Basilica Palladiana* (Pl. C, 2, 3), with its grand colonnades in two stories, the lower Doric, the upper Ionic, surrounding the *Palazzo della Ragione* (town-hall), an earlier building in the pointed style. These colonnades, begun in 1549, are one of *Palladio's* earliest works. On the first floor is a large hall with a finely vaulted wooden roof (not always open). The slender red tower is 265 ft. in height. Adjacent is the *Tribunale*. — Opposite the *Basilica* is the *Palazzo Prefettizio*, formerly *del Capitano*, also by *Palladio* (1571), adjoining which is the *Monte di Pietà* (1533 and 1620). — By the *Basilica* rises a *Statue of Palladio* in marble, by *Gajassi*, 1859.

We return to the *Corso*, in which, to the left, is the *Pal. Schio*, Gothic, with Renaissance portal. — On the left, at the E. end of the *Corso*, is the *Casa di Palladio*, with façade once painted. We next reach, on the right, in the *Piazza Vittorio Emanuele*, the —

**Museo Civico* (Pl. C, 2), established in the *Pal. Chiericati*, one of *Palladio's* finest edifices, seriously injured in 1848, but restored in 1855 (open daily 11-2, free; 9-11 and 2-4, fee 1/2-1 fr.).

GROUND FLOOR: Roman antiquities from an ancient theatre. — The UPPER FLOOR contains the **Pinacoteca*. Ante-chamber: 1. *Tiepolo*, *Madonna*; *2. *Jac. Bassano*, Senators before the *Madonna*; opposite, no number, *Strozzi*, Christ with Simon the Pharisee. The cabinets contain ancient terracottas and bronzes, mediæval coins, etc. — Room I.: (right) 17. *Cigaroli*, *Madonna* and Child worshipped by saints; 6. *Van Dyck*, Holy Child asleep, with a knight and St. Rosa. — Room II. Exit-wall, 10. *Girol. Mocetto*, *Madonna*; 12. *Paolo Veronese*, *Madonna* and two saints (injured). — Room III. To the right of the entrance, 17. *Antonello da Messina*, *Ecce Homo*; 22. *School of Perugino*, Marriage of the Virgin; 20. *Marco Palmezzano*, *Pietà*; *18. *Cima da Conegliano*, *Madonna* in an arbour, the earliest signed work of this master (1489, tempera); beside the window, 10. *Byzantine* (attributed to St. Luke by an inscription), *Madonna* and Child; 3. *Old Flemish School* (not *Memling*), Crucifixion, with saints and monks; opposite the window, 28. *Paolo da Venezia*, Altar-piece (1533). — Room IV. contains the chief works of the *Vicenza School*. *Montagna*, *2. *Madonna* and four saints, with predella, 3. Adoration of the Child, both early works, in tempera; 5, 6. *Montagna*, *Madonnas*; 8. *Montagna*, Presentation in the Temple; 17. *Montagna*, *Madonna* between SS. Onuphrius and John the Baptist; *22. *Buonconsiglio*, *Pietà*, very impressive; 23. *Speranza*, SS. Jerome and Thomas worshipping the Virgin; 24. *Fogolino*, Adoration of the Magi (much damaged). — V. Room. Portraits. — The following rooms contain engravings; in the last but one, fine glass from Murano; in the last, drawings and manuscripts of *Palladio*. — On the other side of the ante-room are rooms with inferior pictures. — The NATURAL HISTORY COLLECTION contains valuable fossils: a fish, a palm, a crocodile, etc., most of them found near *Vicenza*.

In the vicinity is the **Teatro Olimpico* (Pl. C, 2; custodian to the left, behind the theatre, *Leva degli Angeli*, No. 987; fee 1/2 fr.), designed by *Palladio*, completed in 1584, after his death, and inaugurated by the performance of the 'Œdipus Tyrannus' of

Sophocles. Palladio adhered generally to the precepts of Vitruvius as to the construction of ancient theatres, but the building is far from being a mere imitation. The perspective of the stage is curiously deceptive. The orchestra in front of it is 5 ft. below the seats of the audience.

Returning to the Corso, we follow the first cross-street on the right to **S. Corona** (Pl. C, 2), a Gothic church in brick with a plain Lombardic façade.

Entrance-wall: fresco by *Speranza*, Madonna and donor; 2nd altar on left, Five saints by *Bart. Montagna*, beside it Angels by *Speranza*, frescoes; 3rd altar on left, S. Antonio giving alms, by *L. Bassano*; 4th altar, a Madonna of the 14th cent. with angels of the 16th cent.; 5th altar, *Baptism of Christ by *G. Bellini*, in a fine frame, a late work painted about 1510.

A street opposite, a little to the right, leads to **S. Stefano** (Pl. C, 2); in the left transept, **Palma Vecchio*, Madonna with SS. Lucia and George, an admirable example of his middle period.

Opposite, at the corner to the left, stands the *Pal. Thiene*, the front designed by *Palladio*, the back part (*Bauca Popolare*), facing the Contrada Porti, being an early-Renaissance structure. Opposite to it rises the imposing PALAZZO PORTO-BARBARANO (Pl. C, 2), by *Palladio* (1570), and farther on, to the left, is the Gothic *Pal. Porto-Colleoni* (Pl. C, 2), with a handsome portico. Retracing our steps to the Corso, we turn to the right into the Contrada S. Lorenzo, in which stands the PAL. VALMARANO (Pl. B, 2), by *Palladio*. At the end of this street is the fine Gothic church of **S. Lorenzo** (Pl. B, 2), containing the tomb of *Bart. Montagna* (p. 185), who painted the altarpiece on the 3rd altar to the right: SS. Lorenzo and Vincenzo. — Near the end of the Corso, on the left, is **Palazzo Loschi**, which contains a *Bearing of the Cross, an early work by *Giorgione* (gratuity 1½ fr.). — In the W. part of the town is **S. Rocco** (Pl. A, 2), with a high-altarpiece by **Buonconsiglio*, Madonna enthroned with SS. Sebastian, Bernard, Peter, and Paul, prominent by its colouring (1502). — On the way back to the station we observe on the right the Romanesque tower of the old church of SS. *Felice e Fortunato*.

The route to the pilgrimage-church of Madonna del Monte on MONTE BERICO is either through the Porta S. Giuseppe (before passing through which we observe the *Ponte S. Michele, Pl. C, 3, crossing the Retrone, by *Palladio*); or to the right from the railway-station, past *Villa Arrigoni* (Pl. C, 4) and across the railway, to the arcade leading to the church. This passage, which rests on 180 pillars, and is 715 yds. long, was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villas, and the Austrians. At the cross-roads (Pl. E, 6) a fine *View is obtained of the town and the Venetian Alps. The church of **Madonna del Monte** (Pl. C, 6) is in the form of a Greek cross with a dome. The present left transept was the original church (1428); over the altar to the right of the high-altar: **Bart. Montagna*, Mourning over

the body of Christ (1500). The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by *P. Veronese* (1572), torn to pieces in 1848, but restored with the aid of the copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the right of it is *Il Genio dell' Insurrezione*, a statue dedicated to them by the municipio of Vicenza (tolerable tavern).

A footpath leads from the above-mentioned cross-roads, past the *Villa Valmarana* (with *Frescoes by Tiepolo), to the famous, but now dilapidated **Rotonda*, or *Villa Rotonda Palladiana* (Pl. D, 5) of the Marchesi Capra, which lies a few min. farther on at the E. base of Monte Berico. It is a square building with Ionic colonnades surmounted with pediments. In the centre is a circular domed hall. Admission by the door of the farm, to the right of the main entrance (knock; fee 1/2 fr.). — The return may be made by the high-road or (preferably) by the same way as the arrival.

The *Cimitero*, to the N.E. of the town (vià Borgo Scroffa, Pl. D, 1), contains the tomb of Palladio (d. 1580).

FROM VICENZA TO RECOARO: steam-tramway from the Campo Marzio (p. 185) by the road to *Tavernelle* (p. 184), and on past *Montecchio* (Alb. Rosa d'Oro), with 5900 inhab. and the imposing *Villa Cordellina* (frescoes by Tiepolo; to the right), commanded by two ruined castles, and *S. Vitale*, whence a branch-line goes to *Arzignano* (11 1/2 M., in 1 1/4 hr.). Then past less important stations to (19 1/2 M., in 2 hrs.) *Valdagno* (870 ft.; *Alb. delle Alpi*), a small town with 7500 inhab. — Hilly road thence (7 M.; carr. in 2 1/4 hrs.) to the chalybeate *Baths of Recoaro* (*Giorgetti, Reale Stabilitimento*, at the springs; *Europa, Trettenero, Tre Corone, Tre Garofani, &c.*, in the village), visited annually by 7-8000 persons. Beautiful excursions. The Vicentine section of the Italian Alpine Club has published a 'Guida Alpina di Recoaro' and has established a station for guides here.

A RAILWAY (20 M., in 1 hr.; fares 3 fr. 35, 2 fr. 40, 1 fr. 50 c.) runs from Vicenza to the N. by (8 M.) *Dueville* and (14 M.) *Thiene* (Alb. della Luna), with a château containing frescoes by *P. Veronese*, to *Schio* (665 ft.; *Hôtel Ballarin alla Croce d'Oro*, R. 1 1/2 fr.; *Stella d'Oro*), a town with 11,000 inhab. and extensive wool-factories. The largest of these belongs to Sign. A. Rossi, who has founded a workmen's colony like that at Mulhouse, rebuilt the church of *S. Antonio Abbate*, and erected the statue of a Weaver (by Monteverde). The cathedral of *S. Pietro* is of the 18th century. The cemetery is worthy of a visit. Schio is a good starting-point for excursions. — From Schio a tramway runs N. through the valley of the *Astico* in 1 1/4 hr. to (12 M.) *Arsiero*; another to the W. to (3 M.) *Torre*, whence a good road ascends the valley of the *Leogra* to the *Passo del Pian della Fugazza*, the boundary between Italy and Tyrol, and then descends the valley of the *Leno* to *Rovereto* (25 M. from Torre; p. 19).

From Vicenza to *Treviso*, see p. 196.

Between Vicenza and Padua are (34 1/2 M.) *Lerino* and (40 M.) *Poiana Maggiore*. To the S. the distant Monti Euganei (p. 274).

49 M. *Padua*, see p. 189.

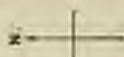
To the left, as the train proceeds, are seen the real Tyrolean Alps. At (52 M.) *Ponte di Brenta* we cross the *Brenta*. — 58 1/2 M. *Dolo*, with a lofty, slender campanile, and the 'Villa Nazionale', once that of the Venetian family Pisani. A tramway runs past the

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numerous villas on the Brenta to *Fusina* (p. 200). — Near (61 M.) *Marano* an arm of the Brenta is crossed.

From (66 M.) *Mestre* the line to Trieste by Udine diverges to the N. (R. 38); another to the N.E. to (36½ M.) *Portogruaro*, whence it is continued to the left to (50 M.) *Casarsa* (p. 253), to the right to (74 M.) *Udine* (comp. p. 255). *Venice*, rising from the sea, now comes into view. The train passes *Fort Malghera* on the left, and reaches the *BRIDGE* (222 arches of 30 ft. span; length 2⅓ M.), by which the train crosses the *Lagune* in 8 minutes.

71½ M. *Venice*, see p. 198.

35. Padua.

Arrival. Padua has two stations: the *Principal Station*, outside the Porta Codalunga (Pl. D, 1), and the *Stazione S. Sofia* (Pl. E, 3), for the lines to Fusina and Venice (p. 200) and to Piove (p. 196).

Hotels. *CROCE D'ORO (Pl. b; D, 4), Piazza Cavour, R., L., & A. 3, omn. ¾ fr.; HÔTEL FANTI STELLA D'ORO (Pl. a; D, 3), Piazza Garibaldi, R., L., & A. 3-4, B. 1½, déj. 3, D. 4, omn. ¾ fr.; both with good trattoria. — Also several modest inns, some of them without cuisine ('hôtel garni', 'locanda'): AQUILA NERA (Pl. c; D, 4), Piazza Cavour, opposite Caffè Pedrocchi; PARADISO, adjoining the Hôtel Fanti; DUE CROCI BIANCHE, opposite S. Antonio; ALBERGO DEL SOLE D'ORO, Via S. Matteo 1150, E. of Via S. Fermo (Pl. C, D, 3); SPERANZA, near the station.

Cafés. *Pedrocchi (Pl. C.P; D, 4), opposite the University, an imposing edifice with marble halls and columns; *Posta*, opposite Pedrocchi's; *Vittoria*, Piazza Unità d'Italia; *Gaggian*, Piazza Vitt. Emanuele (news-papers). — **Restaurants** at the hotels (see above); *Gasparotto*, in the Via S. Canziano (second side-street to the S. of Caffè Pedrocchi, and near the Piazza delle Erbe); *Stati Uniti*, Via Maggiore 702.

Cabs. 'Broughams' with one horse: to or from the station 1 fr., luggage 40 c., 1 hr. 1½ fr., each additional hour 1 fr.; drive in the town 50 c., at night 25 c. more. *Omnibuses* from the hotels meet each train.

Tramway from the station through the principal streets to Bassanello.

Sights. Walk from the station (Pl. D, 1), which lies 7 min. outside the town, straight through the Porta Codalunga (Pl. C, 2); then to the left past the church of *I Carmini* (p. 194; **Scuola* adjacent) to the Ponte Molino and the Strada Maggiore; through the latter to the *Piazza dell'Unità d'Italia* (p. 194), and to the left to the *Piazza dei Frutti*; through the *Sala della Ragione* (p. 195) to the *Piazza delle Erbe* (p. 194), with the *Caffè Pedrocchi* on the left; turn to the right to the Strada di S. Lorenzo, and (where there is a direction 'al Santo') again to the right into the Selciato di S. Antonio leading to the **Santo* (p. 190; *Scuola*, *S. Giorgio*, *Museo Civico*); then back to the Caffè Pedrocchi, pass it, and cross the *Piazza Cavour* and *Piazza Garibaldi* to the right to the **Eremitani* (p. 192) and the **Madonna dell'Arena* (p. 193).

Padua, Ital. *Padōva*, Lat. *Patavium*, the capital of a province, with 47,300 inhab. (with suburbs 72,200), lies on the *Bacchiglione*, which flows through it in several branches. Its tortuous streets are generally flanked with low and narrow 'Portici' or arcades, but the chief thoroughfares have recently been widened by the removal of the portici on one side. Some of the numerous bridges over the different arms of the river date from the Roman period. Padua has the reputation of being the cheapest town in N. Italy.

Padua traces its origin to Antenor, the mythical King of Troy, brother of Priam, and under Augustus was the wealthiest town in Upper Italy.

All the ancient monuments were afterwards destroyed during the immigration of the barbarian hordes. In the middle ages the town sided with the Guelphs, and in 1318 appointed *Jacopo da Carrara* to the Signoria. The princes of this family were much harassed by the Scalas of Verona and the republic of Venice, and at length succumbed in 1405, when Padua was annexed to Venetia. The University, founded by Bishop Giordano in 1222, and extended by Emp. Frederick II. in 1238, rendered Padua a very famous seat of learning throughout the middle ages.

In the HISTORY OF ART Padua is also an important place, its reputation as the chief seat of Italian learning having attracted many artists. The Florentine masters *Giotto*, *Donatello*, *F. Lippi*, and *Uccelli* found abundant occupation here. The native artists were introduced to the antique by the classical scholars; and the school of art founded here by *Squarcione* in the first half of the 15th cent. exhibits a peculiar *doctrinaire* character. Squarcione, though not a professional artist, made a valuable collection of works of art during his travels, and employed young artists to make drawings from these models. The greatest Paduan master was *Andrea Mantegna* (p. 180), and the school materially influenced that of Venice. The austere style peculiar to the Paduan pictures is perhaps due to the *doctrinaire* training of the artists and to their predilection for richness of decoration, for which Squarcione's collection doubtless supplied abundant models.

***S. Antonio** (Pl. D, E, 4), the sepulchral church of St. Anthony of Padua (d. 1231; a contemporary of St. Francis of Assisi), commonly called '*Il Santo*', was begun in 1231; the principal part was completed in 1307, and the remainder in 1475 (when the domes were raised). The church was restored in 1749 after a fire. This huge structure with its six domes is 126 yds. long, 60 yds. across the transepts, 336 yds. in circumference, and 123 ft. high in the centre. The combination of the rich domed structure (after the style of St. Mark's at Venice) with the Gothic basilica gives the building a distinctly ungainly appearance.

In the lunette over the PORTAL: SS. Bernardino and Antonio holding the monogram of Christ, a fresco by *Mantegna* (1452).

The INTERIOR is white-washed. The nave and aisles are borne by twelve pillars; the semicircular choir has eight clustered columns, an ambulatory, and a series of eight chapels. — On the right and left near the entrance are two *Benetiers*, with statuettes of John the Baptist and Christ, by *Tiz. Aspetti* (15th cent.).

RIGHT AISLE. By the 1st pillar a *Madonna enthroned with SS. Peter, Paul, Bernard, and Anthony, an altarpiece by *Antonio Boselli* of Bergamo.

— 1st Chapel: Altar with bronze reliefs below by *Donatello*, representing the miracles of St. Anthony; on the left the sarcophagus of General Gattamelata (p. 192), and on the right, that of his son.

RIGHT TRANSEPT. *Cappella S. Felice*, formerly *S. Jacopo*, erected in 1372, restored in 1773, with a fine altar of 1503, and *Frescoes by *Altichieri* and *Jac. Avanzi* (1376), chief representatives of the earlier Verona School. Behind the altar a Crucifixion, in three parts. In the lunettes above and on the side-walls, scenes from the legend of St. James.

LEFT TRANSEPT. **Cappella del Santo*, a florid Renaissance edifice by *Jac. Sansovino* and others, with four columns in front, and two elegant corner-pillars with reliefs by *Matteo* and *Tommaso Gauro*; between the arches are the Evangelists. Walls embellished with nine *Reliefs of the 16th cent., Scenes from the life of St. Anthony: (beginning to the left of the altar) 1. Ordination of St. Anthony, by *Antonio Minelli* (1512); 2. Murder of a woman, afterwards resuscitated by the saint, by *Giovanni Dentone*; 3. Resuscitation of a youth, by *Girolamo Campagna*; 4. Resuscitation of a suicide surrounded by women, by *Jac. Sansovino*; 5. Resuscitation of a child, begun by *Minelli*, completed by *Sansovino* (1528); 6,

7. *Tullio Lombardo* (1525), Discovery of a stone in the corpse of a miser instead of a heart, and Cure of a broken leg; 8. Miracle with a glass, begun by *Gian Maria da Padova*, finished by *Paolo Stella* (1529); *9. St. Anthony causes a child to bear witness in favour of his mother, by *Antonio Lombardo* (1505; beautiful, but somewhat cold). The bones of the saint repose beneath the altar, which is adorned with many votive tablets. Two magnificent silver candelabra, borne by angels in marble. Beautiful white and golden *Ornamentation on the vaulting. To the right, in the ambulatory, is the handsome early-Renaissance tomb of *Fulgoso* (1427).

LEFT AISLE. Adjoining the Cap. del Santo is the monument of the Venetian Admiral *Caterino Cornaro* (d. 1674), with two figures as supporters, two prisoners in fetters, and his life-size statue by *Giusto le Curti*; *Monument of *Antonio Roselli* (d. 1466), in the early Renaissance style.

CHOIR. Twelve reliefs in bronze, from the Old Testament, ten by *Vellano*, a pupil of Donatello, end of 15th cent.; two (*David before the Ark, *Judith and Holofernes) by *Andrea Riccio* (1507). The full-length portrait of St. Anthony, by the exit on the left, is said to be the best likeness. The *Reliefs on the altar and the symbols of the four Evangelists on the right and left are by *Donatello*. By the altar is a bronze *Candelabrum, 11½ ft. high, by *Andrea Riccio*, with a variety of Christian and heathen representations (1507). The *Crucifix in bronze, with the Virgin and the tutelary saints of Padua, is by *Donatello*; the marble work is attributed to *Girol. Campagna*. Above the door at the back of the ambulatory is a terracotta relief of the Entombment, by *Donatello*.

NAVE. By the 2nd pillar on the left, *Monument of *Aless. Contarini* (d. 1553), Venetian general, with six slaves as supporters. By the opposite pillar (2nd on right), the simple and chaste monument of *Cardinal Pietro Bembo* (d. 1547); by the 4th pillar on the left, monument of the Venetian admiral *Hieron. Michael* (d. 1557). The SACRISTY contains mosaics in wood by the brothers *Canossa* (15th cent.).

The CLOISTERS, entered from the S. aisle, with their wide and lofty pointed arches, contain many ancient tombstones.

The SANCTUARY (adm. 6 fr.), added to the church in 1690, contains a collection of admirable **Goldsmith's Work* of the 15th and 16th cent., including the marshal's baton of Gattamelata, a reliquary with the tongue of St. Anthony, a Gothic censer, and a credence plate.

The **Scuola del Santo* (Pl. D, E, 6), adjoining the church, the hall of the brotherhood of St. Anthony, is adorned with seventeen frescoes from the life of the saint, like those in the Capp. del Santo (p. 190). Several of them are by *Titian* (1511), who had settled in Padua probably in consequence of the depressed state of Venice after the war with the League of Cambrai. Written catalogue. Best light in the afternoon; fee 50 c.

By the entrance, to the right: *I. *Titian*, St. Anthony giving speech to an infant to enable it to prove its mother's innocence; II. & III. by pupils of *Titian*; IV. by an unknown early Paduan master; V. by a pupil of *Titian*; *VI. by *Montagna* (according to Frizzoni); VII & IX. by *Girol. del Santo*; VIII. & X. by *Filippo da Verona*; *XI. *Titian*, Jealous husband, who has slain his wife; in the background St. Anthony promises her resuscitation to the penitent; *XII. *Titian*, A youth, who has struck his mother in anger, punishes himself by cutting off his own foot, while the mother calls upon St. Anthony; XIII. & XIV. disfigured; XV. painted in 1775; XVI. also by a later artist; XVII. by *Dom. Campagnola*.

The adjacent *Cappella S. Giorgio* contains twenty-one admirable frescoes of 1377 by *Jacopo Avanzi* and *Altichieri*.

To the right, below, Legend of St. Lucia; above, Legend of St. Catharine; to the left, above and below, Legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity. Afternoon-light best.

In front of the church rises the equestrian ***Statue of Erasmo da Narni**, surnamed *Gattamelūta*, general of the army of the Republic of Venice in 1438-41, by *Donatello* (1443), the first great specimen of bronze-casting of the modern Italian period (com. p. 195).

To the right of the Santo is the **Museo Civico** (Pl. D, E, 6), remodelled in 1881 by *Boito*, with a fine façade and staircase, containing the civic *Library*, *Archives*, and *Pinacoteca* (fee).

In the CLOISTERS are columns, friezes, and other remains of a Roman temple, excavated near the Café *Pedrocchi* (see p. 189); also numerous Roman tombstones, the **Monument of the Volumnii*, mediæval coats-of-arms, memorial stones, etc.

On the upper floor, to the left, is the MUNICIPAL PICTURE GALLERY, containing numerous paintings, though few of importance. No. 209, a *Madonna* by *Romanino*, is the gem of the collection.

We first enter the SALA EMO-CAPODILISTA: entrance-wall, 403. *Girol. da Santa Croce*, *Madonna* in clouds; left of the entrance, 12. *Girol. da Santa Croce*, Holy Family with God in glory; *36. *Fr. Morone*, *Madonna* and Child; opposite the windows, 50. *Bonifazio*, Adoration of the Child; 86. *School of Palma Vecchio* (forged signature), *Madonna* and Child, with donors; 91. *Vincenzo Catena*, *Madonna* with saints, and worshipping priests, an early work; 116. *School of Lotto*, *Madonna*, SS. John the Baptist and Catharine, and donor; *139. *Marco Basaiti*, *Madonna* worshipping the Child, between SS. Peter and Libérale; 159. *Bonifazio II.*, *Madonna* and four saints; 169. Attributed to *Titian* (*Paris Bordone* according to Morelli), Christ meeting his mother (much injured); 187. *Francesco della Croce* (attributed to *Donato Veneziano*), Betrothal of St. Catharine; 204. *Boccacino*, St. Agatha. — Adjoining Room: unimportant paintings, drawings, etc. — PASSAGE TO LARGE HALL: 1. *Ant. Bonazza*, *Pietà*, in Carrara marble. — LARGE HALL: 132. Flemish tapestry representing a procession of knights; beneath, 1273. *School of Giov. Bellini* (forged signature), *Madonna*. Opposite the entrance, *Dom. Campagnola*, 142. Decapitation of John the Baptist (fresco), 149. Baptism of a saint before the *Madonna*. Entrance wall, 94. Attributed to *Jac. Bellini*, Christ in Purgatory. — III. HALL: *287. *Garofalo*, Holy Family; 296. *Marco Palmezzano*, Holy Family; 659. *Torbido*, Half-length portrait of a youth with a wreath (injured); *297. *Tiepolo*, St. Patrick, Bishop of Ireland, healing a sick man; 300. *Galeazzo Campi* (attributed to *Boccacino*), *Madonna*; *209. *Romanino*, *Madonna* (large altarpiece in a handsome frame); 203. Style of *Paolo Veronese*, Martyrdom; 226. *Luca Longhi*, St. Justina; 231. *Romanino*, *Madonna* and Child, with two saints (1521); 244. *Petrus Paulus Sassoferrato*, *Madonna* between SS. Sebastian and Peter (1497). — BOTTACIN COLLECTION: water-colours and sculptures; articles once belonging to Emp. Maximilian of Mexico. — CABINET OF COINS: a complete and valuable collection of coins and medals of Padua. Then a room with modern paintings and sculptures. — LIBRARY: books relating to Padua. — ARCHIVES: original documents concerning the canonisation of SS. Anthony and Francis; a 'Raccolta Dantesca', a 'Raccolta Petrarческа', etc. We return by a passage containing antiquities discovered at and near Padua and some Egyptian antiquities.

In the Via del Santo, No. 3950 (E. of S. Antonio), in a neglected garden, stands the dilapidated *Palazzo Giustiniani*, (Pl. E, 5), built by Falconetto in 1524, with interesting frescoes and stucco-work.

Eremitani (Pl. D, 3), an Augustinian church of the middle of the 13th cent., judiciously restored in 1880, a long building with painted vaulting of wood, contains *Frescoes by *Andrea Mantegna* and his contemporaries of the school of *Squarcione*, which are among the most important examples of Northern Italian art.

On the right and left are two old monuments of Princes of Carrara, the ancient lords of Padua, in a style peculiar to this town. By the entrance-wall are plastic decorations with statues, and a fresco of 1512. In the centre of the left wall is the tomb of Count Benavidus (d. 1582), by the Florentine *B. Amanati*. — The walls of the CHoir are covered with indifferent frescoes by *Guariento* (beginning of 15th cent.), Scenes from the history of the Augustinian Order.

The *CAPPELLA S. JACOPO E CRISTOFORO, adjoining the right transept, is embellished with celebrated frescoes, now damaged, yet still very attractive, with ornamentation showing the indebtedness of the *School of Squarcione* to its study of the antique. The Evangelists on the ceiling are the poorest, and probably the earliest part of the work. The four upper sections on the wall on the right are also by inferior artists; the St. Christopher with the Infant Christ is by *Bono* of Ferrara; the two highest scenes, representing St. James as a worker of miracles, and St. James before the king, are by an unknown master (*Zoppo?*); the adoration of the giant saint (central section on the right) is by *Ansuino da Forti*. The paintings on the wall and vaulting of the recesses of the choir, are by *Niccolò Pizzolo*, an able Paduan, who died young. By far the most important are the *Pictures with which ANDREA MANTEGNA completed the cycle in the second half of the 15th century. The left wall presents to us the life of St. James from his call to his execution. The lower scenes exhibit greater ability and maturity than the upper, so that we can almost trace the master's progress step by step. The Execution and Burial of St. Christopher, the lowest pictures on the right wall, subsequently added by *Mantegna*, are sadly injured. — The large terracotta altar-relief of the Madonna and saints is by *Giov. da Pisa*, a pupil of Donatello (p. 150).

Chapel on right of high-altar: Coronation of Mary, School of *Giotto*.

The SACRISTY (entrance from the choir, to the left) contains an altar-piece by *Guido Reni* (covered), John the Baptist, and a Pieta by *Canova*, on the monument of a Prince of Orange who died at Padua in 1799.

On the N. side of the Piazza in front of the church is the entrance (a pinnacled iron gate; if closed, ring; adm. 9-4, 1 fr.; holidays 9-2, 20 c.; on high festivals, free) to the ***Madonna dell' Arena** (*Annunziata*, Pl. D, 2, 3), situated in an oval garden which shows the outlines of an ancient amphitheatre. The chapel, oblong in form, was erected by the Paduan *Scrovegno* in 1303. Its walls and vaulting are completely covered with a series of **Frescoes by *Giotto*, most of them well preserved (restored by Botti). The period of their execution is determined by the fact that Dante and Giotto met at Padua in 1306 (comp. pp. xxxviii seq.). Morning-light best.

These frescoes represent the HISTORY OF THE VIRGIN AND CHRIST, from the apocryphal Proto-Evangelium and the New Testament, and end, according to ancient custom, with the LAST JUDGMENT painted on the entrance-wall. The lower part of this last work, much injured, was probably executed chiefly by Giotto's pupils, but the master-hand is revealed in the youthful Christ at the top, surrounded by apostles, angels, and saints. The paintings on the side-walls are arranged in four rows, one above another. The UPPERMOST Row (beginning to the right of the choir-arch) relates the history of the Virgin from the rejection of Joachim's sacrifice to Mary's bridal procession. The *Birth of the Virgin* and the *Presentation of the Virgin in the Temple* show scrupulous fidelity to nature. The SECOND Row begins with the Annunciation (choir-arch), and depicts the youth of Christ and his ministry up to the driving of the money-changers out of the Temple. The finest scenes are the *Adoration of the Magi*, the *Flight into Egypt*, and the *Entry into Jerusalem*. — The grandest flight of Giotto's imagination is seen in some of the paintings in the THIRD Row, mainly devoted to the Passion. The representation of Christ's sorrows as beginning with the *Corruption of Judas* (to the left of the choir-wall) is a fine

dramatic touch. In the *Crucifixion* Giotto has not only surpassed his predecessors in the nobility of his conception of the Sufferer, but has added a most effective and pathetic feature in the cherubs, who show every degree of sympathy and sorrow. The gem of the series, however, is the *Pietà*, or Christ wept over by the Virgin and his friends, its tone of composition being in admirable keeping with its tragic content. — The Lowest Row consists of allegorical figures of the Virtues and Vices in grisaille, and leads up to the Last Judgment, the Vices standing on the side of Hell, the Virtues on that of Paradise. The Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in the domain of placid gracefulness as in that of emotion and passion. (Photographs from the originals sold by Naya of Venice, p. 201.) — The **FRESCOS IN THE CHOIR** (Coronation of the Virgin) are by a later hand, and of little importance. Behind the altar is the monument of the founder of the church, by *Giovanni Pisano*, 1321.

Near the Porta Codalunga, in the vicinity, is the church of **I Carmini** (Pl. C, 2), with dome and large choir, six chapels on each side, and unfinished façade. — In the adjacent open space rises a monument to *Petrarch*, erected by the town on 18th June, 1874, the 500th anniversary of his death.

On the right is the **Scuola del Carmine** (Pl. C, 2; now a baptistery; sacristan in the cloisters), with sadly-damaged frescoes from the lives of Christ and SS. Joachim, Anna, and Mary.

Left of the altar: attributed to *Titian*, Meeting of Joachim and Anna, executed before the frescoes in the Scuola del Santo (p. 191); *Girolamo da Santa Croce*, Birth of Mary, Presentation in the Temple, Purification, and Spasializio; on the end-wall, *Dom. Campagnola*, Birth of Christ and Adoration of the Magi; the others by inferior masters. Altarpiece, Madonna and Child in an attitude of benediction, by *Palma Vecchio*.

The *Palazzo Giustiniani*, Via Pensio, contains a private gallery, the best pictures of which have been recently sold.

The **Cathedral** (Pl. B, 4), with a plain façade, was built by *Righetto* and *Della Valle* about 1550, from a plan by *Michael Angelo* altered by the architects. The *Baptistery* (Pl. B, C, 4), adjoining it on the N., an elegant brick structure of the 12th cent., is adorned with frescoes of 1380; the sacristy contains miniatures of the 12-15th centuries. — In the adjacent **EPISCOPAL PALACE** is a hall with portraits of the archbishops, painted in fresco by *Montagnana*, including a portrait of *Petrarch*. The vestibule and the **LIBRARY** of the Cathedral Chapter each contain an interesting painting by *Semitecolo* of Venice (1367).

In the **PIAZZA DELL' UNITÀ d'ITALIA** (formerly *P. de' Signori*; Pl. C, 4) rises the **Loggia del Consiglio**, by *Biagio Ferrarese*, a fine early-Renaissance work, consisting of an open arcade above a broad flight of steps, and containing a statue of Victor Emmanuel II. by *Tabacchi*. In front of it stands an ancient *Column* with the Lion of St. Mark. At the end of the piazza is the *Pal. del Capitano*, with a clock-tower, once the seat of the Venetian governor, now the *University Library*; portal by *Falconetto*.

Opposite are two streets leading to the **PIAZZA DEI FRUTTI** and the **PIAZZA DELLE ERBE**. On the E. side of the latter is the *Palazzo del Municipio* (Pl. C, D, 4), of the 16th cent., and on the

W. side the modern *Palazzo delle Debite*. Between the Piazza delle Erbe and the Piazza dei Frutti rises the *Palazzo della Ragione* (Pl. C, 4), briefly called **Il Salone**, a '*Juris Basilica*' as the inscription records, erected in 1172-1219. The logge (containing Roman inscriptions and other antiquities) were added in 1306. The name 'Salone' it derives from its great *Hall* with vaulted wooden ceiling, formed in 1420, 91 yds. in length, 30 yds. in breadth, and 78 ft. in height.

At the entrance (Via del Municipio 1, by the iron gate; fee 1/2 fr.) are two colossal Egyptian statues of Neith, brought to Padua by the Italian Egyptologist Belzoni. The Great Hall contains a wooden model of *Dona-tello's* horse in the monument of Gattamelata (copied from the ancient horses of St. Mark's at Venice, p. 208). Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy, who is believed to have been born at Abano (p. 273). The walls are adorned with 300 frescoes, painted after 1420 by *Giov. Miretto* and others (much retouched), representing the influence of the constellations and the seasons on mankind.

The **University** (Pl. D, 4; about 1200 students) occupies a building called '*Il Bò*', from a tavern with the sign of the ox which once existed in the vicinity. In the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous names and armorial bearings of distinguished '*cives academici*'.

In the *Via delle Torricelle* (Pl. C, 5, 6), near a small bridge over the Bacchiglione, is a round marble tablet in the wall, marking the spot where Ezzelino doffed his helmet and kissed the town-gate on capturing Padua in 1237. — This street leads S. to the —

Prato della Valle (Pl. D, 6), now *Piazza Vittorio Emanuele II.*, originally a grassy dale, now a promenade adorned with a double series of 82 statues of illustrious men connected with Padua. In the inner row to the left, No. 76. *Steph. Bathöri*, 75. *John Sobieski*; in the outer row *Tasso*, *Ariosto*, *Petrarch*, *Galileo*, *Gustavus Adolphus*, *Livy*, *Morosini*, etc. A few only possess artistic value, such as those of *Poleni* and *Capello* by Canova. This spacious Piazza presents a busy scene at the time of the fair (*fiëra*), which begins on the festival of St. Anthony (13th June) and lasts for three days. — On the W. side of the Prato is the *Loggia Amulea* (Pl. C, 6), a modern Gothic structure, used by the judges at the horse-races held on the Prato annually on 12th June. Below are marble *Statues of Dante and Giotto*, by Vincenzo Vela.

"A Dante poeta massimo di patria concordia propugnatore festeggiando Italia il 6 centenario dal suo natale Padova gloriosa di sua dimora p. 1865"; and "A Giotto per lo studio del vero rinovatore della pittura amico di Dante lodato nel sacro poema Padova da suoi affreschi illustrata p. 1865".

Dante's House is No. 3359, Ponte S. Lorenzo (Pl. D, 4). In front of it is a mediæval sarcophagus, said to contain the bones of the Trojan Antenor, who, according to Virgil, was the founder of Padua.

To the S.E. of the Prato is ***S. Giustina** (Pl. D, 7), a church of imposing proportions (132 yds. long), completed in 1532 by *Morone*. The bare façade of brick is approached by a handsome flight

of twelve steps. The interior consists of nave and aisles, flanked with rows of chapels; it is 364 ft. long and 98 ft. wide, with a transept 250 ft. long. The aisles are roofed with barrel vaulting, the nave with three flat domes. The transept and choir terminate in semicircular recesses and are surmounted by four lofty cupolas.

The church is paved with coloured marble. In the left transept is the sarcophagus of St. Luke, in the right transept that of St. Matthew. Over the high-altar, which contains the tomb of St. Justina, is the *Martyrdom of St. Justina, by *Paolo Veronese*. Beautifully carved *Choir-stalls from drawings of *Campagnola* (1560), in 50 sections, New Testament subjects above, and Old Testament below. In the chapel on the right of the choir, a *Pietà*, a large group in marble by *Parodi* (17th cent.). The old choir, the only remnant of the original church (entrance by door on the right of high-altar) also possesses fine carved stalls with intarsia-work.

The neighbouring BOTANIC GARDEN (Pl. D, E, 6) was founded by the Republic of Venice in 1545 at the suggestion of Prof. Bonafede, and is the oldest in Europe. It contains a *Vitex agnus castus* planted in 1550; a superb palm (*Chamaerops*, *Palma di Goethe*), planted about 1580, once visited and described by Goethe, and enclosed within a building of its own since 1876; also a huge hollow plane-tree, planted in 1680; a grove of exotic trees planted in 1760, including a hickory (*Carya*) 117 ft. high; and a hothouse with a splendid *Araucaria excelsa*, planted in 1829.

From Padua to Bassano, see p. 197; to Bologna, see R. 42. — Branch-line in 1½ hr. from Padua (principal station) to Conselve and (17½ M.) *Bagnoli*. Another from Padua (S. Sofia station) in 1 hr. to (11 M.) *Pieve*.

36. From Vicenza to Treviso. From Padua to Bassano.

FROM VICENZA TO TREVISO, 37½ M., railway in 2¼ hrs.; fares 5 fr. 50, 4 fr., 2 fr. 40 c.

Vicenza, see p. 184. — 8 M. *S. Pietro in Gù*; 10 M. *Carmignano*, beyond which the *Brenta* is crossed; 12½ M. *Fontaniva*.

14 M. *Cittadella*, with 9000 inhab., junction of the Padua and Bassano railway (p. 197). The town, with its walls, towers, and moat, was founded in 1220 for protection against the Trevisans, who had built Castelfranco in 1246. The *Cathedral* contains a Last Supper by Jacopo Bassano; the *Chiesa del Torressino* an Entombment of the School of Mantegna. — 18 M. *S. Martino di Lupari*.

22 M. *Castelfranco* (**Alb. della Spada*, prettily situated, R. & A. 2 fr.; *Alb. & Tratt. al Vapore*; *Caffè del Genio*, at the Spada, clean), a pleasant country-town, in the centre of which rise the towers and walls of its old castle, was the birthplace of the painter *Giorgio Barbarella*, surnamed *Il Giorgione* (about 1477-1511), a marble statue of whom by Benvenuti adorns the piazza. Behind the high-altar of the *Cathedral* is a **Madonna with SS. Francis and Liberalis* by that master; in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by *P. Veronese*, early works brought from the Villa Soranza.

From Castelfranco (or better from Cornuda, p. 252) a visit may be paid to the Villa Giacomelli, near *Masèr*, which may be reached by carriage in $1\frac{3}{4}$ hr. A small detour may be made by *Fanzolo* and the *Villa Emo*, with frescoes by P. Veronese and Batt. Zelotti. — The **Villa Giacomelli* (formerly *Manin*), often called *Villa Masèr*, erected by *Palladio* (1535-80), is celebrated for its *Frescoes by P. Veronese, executed in 1566-68 for the Venetian patrician Marcantonio Barbaro, and ranking among the master's best works. They consist of mythological representations and scenes from social life, grandly conceived, while some of the illusive figures so common in the later period of art are introduced. Thus, by the entrance, a girl and a page, who through a half-opened door apparently watch the persons entering. In the dining-room, upon its fantastically-painted architecture, are seated Ceres with her train and Cupids. The ceiling of the great hall is decorated with the Councils of the Gods and the Feast of the Gods on Mount Olympus. Those who wish to obtain a good idea of a patrician abode of the luxurious 16th cent. should not omit this excursion (open on week-days in fine weather only). The chapel attached to the villa contains stucco-work by *Al. Vittoria*.

25 $\frac{1}{2}$ M. *Albaredo*; 30 M. *Istrana*; 33 M. *Paese*; 37 $\frac{1}{2}$ M. *Treviso*, see p. 283.

FROM PADUA TO BASSANO, 30 M., railway in $1\frac{3}{4}$ -2 hrs.; fares 4 fr. 20, 3 fr. 15, 1 fr. 95 c.

Padua, p. 189. The train crosses the *Brenta*. 3 M. *Vigodarzere*; 7 M. *Campodarsego*; 9 M. *S. Giorgio delle Pertiche*; 12 M. *Campomampiero* (branch to *Montebelluna*, p. 252); 16 M. *Villa del Conte*.

20 $\frac{1}{2}$ M. *Cittadella*, see p. 196. — 25 M. *Rossano*; 26 M. *Rosà*.

30 M. **Bassano** (**S. Antonio*; *Mondo*), a charmingly-situated town of 13,600 inhab., with old ivy-clad walls. The houses of the long market-place show traces of the early façade-painting so common in the towns of the Venetian Terra Ferma (comp. p. 252).

Near the market is the CIVIC MUSEUM (10-1, in autumn 10-3; at other times, fee), containing a number of works by the *Da Ponte* family, surnamed *Bassano* from their birthplace.

ROOM I.: *Francesco Bassano* (father of *Jacopo*), *Madonna with SS. Peter and Paul* (1509); *Jacopo Bassano* (1510-92; the most eminent of this group of artists, who all paint in his manner), *Nativity of Christ*, and *St. Valentine baptising a dumb girl*; *Leandro Bassano* (d. 1623; son of *Jacopo*), *Portrait of the Podestà Capello*. — ROOM II.: *Voogd*, *Landscape*, once the property of *Canova*. — ROOM III.: The original models of *Canova's Venus and Hebe*, and casts of *Canova's* works. — An adjoining room contains a collection of memorials of that master and drawings by eminent artists.

The CATHEDRAL, on the N. side of the town, beyond the *Piazza del Terraglio*, contains paintings by *Jacopo Bassano*: right, *Assumption of the Virgin*, with portraits of *Charles V.*, the *Doge of Venice*, the *Pope*, etc.; left of the high-altar, *Adoration of the Child*; right, *Martyrdom of Stephen*. — The old palace of *Ezzelino*, the cruel *Ghibelline* leader, is now partly occupied by the *arciprete* (dean). The promenades encircling the town command beautiful views of the Alps and their spurs, and of the brawling *Brenta*, spanned by a picturesque timber bridge.

The *Villa Rezzonica*, 11 $\frac{1}{2}$ M. from the town, contains a bas-relief by *Canova* (*Death of Socrates*) and other works of art. In the suburb *Borgo Leone* is the *Villa Parolini*, with a beautiful park.

Bonaparte defeated the Austrians under Wurmser at Bassano on 8th Sept. 1796, four days after the battle of Rovereto, having marched hither from Trent in two days. The covered timber bridge over the Brenta occupies the place of one blown up by the French on that occasion. — In 1809 Napoleon erected the district of Bassano into a duchy and conferred it upon *Maret*, his secretary of state.

Possagno, *Canova's* birthplace, beautifully situated at the base of *Monte Grappa*, 12½ M. to the N.E. of Bassano, is reached by a good road passing *Romano*, the birthplace of *Ezzelino*, and *Crespano*. The domed church, in the style of the Pantheon, designed by *Canova*, contains his tomb, an altar-piece painted by him, and a fine bronze relief of the Entombment. The church and the bridge at *Crespano* (see above), which crosses the river by a single arch 118 ft. in span, were built with funds bequeathed by *Canova* for the purpose. The *Palazzo*, as his house is called, contains models and casts of his works.

From Bassano to *Trent*, see p. 19.

37. Venice.

Arrival. The RAILWAY STATION (Café, mediocre) is on the N.W. side of the town, at the end of the Canal Grande (Pl. B, C, 2; the town-office is by the Ponte della Guerra; comp. *Introd.* xvii). — Gondolas (p. 199; with one rower 1 (at night 1 fr. 30 c., with two rowers 2 fr.; each heavy box 15 c.) and 'omnibus-boats' (not recommended; to the Piazzetta 25, each box 15, fee 5 c.) are always in waiting. Steam-launches, which, however, only take lighter articles of luggage, are also at hand. — Gondola tariff for those who arrive by sea, see p. 199. Office of the *Florio Rubatto Steamship Co.*, Via Ventidue Marzo (Pl. F, 6).

Hotels (table-d'hôte usually at 5 or 6 p.m.). *EUROPA (Pl. b; G, 6), in the *Pal. Giustiniani*, on the Grand Canal, opposite the Dogana di Mare and near the Piazza of St. Mark; *GRAND HÔTEL ROYAL (DANIELI; Pl. a, H 5), in the old *Pal. Dandolo*, E. of the Palace of the Doges, with the dépendance *Beaurivage*, on the Riva degli Schiavoni, suitable for some stay; *GRAND HÔTEL (Pl. o; F, 6), in the old *Pal. Ferro*, opposite S. Maria della Salute: all of the first rank, with high charges, R., L., & A. 6, B. 2, D. 5, déj. 4 fr.; *HÔTEL BRITANNIA (Pl. c; G, 6), in the *Pal. Zucchelli*, opposite S. Maria della Salute, R. 3-5, L. ½, A. 1, B. 1¾, déj. 3½, D. 5, pens. from 12, omn. 1 fr., well managed. — *GRAND HÔTEL D'ITALIE (Pl. h; G, 6), S. Moisè, Via Ventidue Marzo, with its S. side facing the canal, patronized by Germans, R. from 2½, L. ¾, A. ¾, D. 5, B. 1½, déj. 3, pens. 9-15 fr.; *LUNA (Pl. f; G, 6), opposite the royal garden, close to the S.W. side of the Piazza of St. Mark, R. 2½ fr., A. 70, L. 60 c., B. 1¼, D. 4, pens. 9 fr. — HÔT. DE ROME & PENS. SUISSE, on the Grand Canal, opposite S. Maria della Salute. — BELLEVUE (Pl. d; G, H, 5), Piazza of St. Mark, R. 2-3, L. & A. 1, D. 4, pens. 8-9 fr.; S. MARCO (Pl. e; G, 5), in the ancient Procuratie, Piazza of St. Mark, R., L., & A. 2½-6, B. 1½ fr.; *HÔTEL D'ANGLETERRE, Riva degli Schiavoni, R., L., & A. 3-5, B. 1½, déj. 2½, D. 4, pens. 7-10, omn. 1 fr.; *CITTÀ DI MONACO (Pl. i; G, 6), Canal Grande, not far from the Piazza of St. Mark, R., L., & A. 3½, B. 1¼, déj. 2½, D. 4, pens. 8-10 fr.; VICTORIA (Pl. g; G, 5), R., L., & A. 3½-4, B. 1½, déj. 2½, D. 4½, pens. 8-10 fr., well spoken of. — Good second-class hotels, in the Italian style, with trattorie: ALBERGO ORIENTALE & CAPELLO NERO, Procuratie Vecchie; VAPORE (Pl. i; G, 5), in the Merceria; S. GALLO (Pl. k; G, 5); CAVALETTO, well spoken of; all near the Piazza S. Marco; LA CALCINA, Fondamenta della Zattere 782, opposite the Giudecca, convenient for visitors to the Academy and frequented by artists. SANDWORTH, Riva degli Schiavoni, R., L., & A. from 2, B. 1, déj. 2, D. 3 fr.

Pensions (even for a short stay). HÔTEL MILAN & PENSION ANGLAISE, Canal Grande, R. from 2½, pens. 7-9 fr. (English spoken); AURORA (Pl. p; I, 5), Riva degli Schiavoni, R. 2-4, L. & A. 1, B. 1, déj. 2½, D. 3½, pens. 8-9 fr.; CASA KIRSCH, Riva degli Schiavoni 4156, R., L., & A. 2½-3½, B. 1¼, déj. 2½, D. 4, pens. 6-8 fr.; ORTIZ, S. Polo-Tragheto alla Madonetta



1430; CASA PETRARCA, Riva degli Schiavoni 4146 I.; UL. RIGHI, Calle dei Balloni 203, S. Marco.

Private Apartments (distinguished by a white placard on the shutters), easily obtained, are dearest on the *Grand Canal* and the *Riva degli Schiavoni*. The *Fondamenta delle Zattere* is quiet and pleasant, though somewhat remote from the Piazza of St. Mark. Also in the *Calle del Ridotto*, close to S. Marco, R. 1-2 fr. per day, 30-50 fr. per month. The following are recommended: *Signora Foresti*, Riva degli Schiavoni 4161; *Signora Pacchessi*, Calle S. Gallo 1073; *Frau Gründel*, Palazzo Swift, Canal Grande (S. Maria del Giglio 2467); *Casa Fumagalli*, Calle del Ridotto. It is usual to pay for one month in advance, before which the tenant should take care that every necessary arrangement is made, '*tutto compreso*'. — Travellers are cautioned against sleeping with open windows on account of the gnats (most troublesome from June to Oct.). Mosquito-curtains (*zanzariere*) and the pastilles ('*fidibus contro le zanzare*') sold by the chemists afford protection.

Restaurants (Trattorie). **Bauer-Grünwald*, Via Ventidue Marzo, by the Gr. Hôt. d'Italie (p. 198), Viennese cookery, expensive but much frequented; **Restaurant on the Lido* (see p. 200); others, where beer is sold, see below. In the Italian style: **Alb. Orientale & Cappello Nero* (p. 198); **Vapore* (p. 193); *La Calcina*, *Cavalletto* (p. 198); simpler; *La Panada*, Call. dei Specchieri, near S. Marco, often crowded in the evening; *Città di Firenze*, good wine, Calle del Ridotto, opposite the Europa; *Tre Stelle*, beside S. Giuliano (Pl. G, 5); all these good and moderate. — *Cyprus* and other wines are sold by *Giacomuzzi*, Calle Vallaraessa, near the S.W. corner of the Piazza of St. Mark, and others.

Beer. *Bauer-Grünwald* (see above); *Birreria Dreher*, behind the N.W. corner of the Piazza S. Marco, with restaurant; *Birreria Pschorr*, Campo S. Angelo (Pl. F, 5); at the Birrerie near the Caffè Quadri in the Piazza S. Marco; *All' Antico Trovatore*, Campo S. Bartolommeo (Pl. G, 4); *Caffè Franc. Morosini*, at the Ponte Rialto, No. 5339; and at many of the cafés.

Cafés. In the *Piazza of St. Mark*, S. side: **Florian*, the best known café in Venice, good ices, numerous newspapers; **Caffè Svizzero*, newspapers. N. side: *Degli Specchi*; **Quadri*, with restaurant on the first floor. After sunset hundreds of chairs and small tables are placed in front of these cafés for the use of customers. — The flower-girls are often importunate. — *Giardino Reale* (Pl. G, 6). — *Café Oriental*, on the Riva degli Schiavoni, somewhat cheaper.

The *Gondola* and *Barca* take the place of cabs at Venice. Their chief station is by the Molo in front of the *Piazzetta* (p. 211; Pl. H, 6). The light, old Venetian *Gondolas*, with a low black cabin (*felze*) and black leather seat, hold 4 persons. They are painted black in conformity with a law passed in the 15th century. The *Barca* is a larger craft, open at the sides, covered with coloured material, and carrying six or more persons. The heavy indented iron prow (*ferro*), resembling a halberd, is partly intended to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the *ferro*, the highest part of the craft, clears them. The rower himself is hailed as '*Poppe*', from the *poppa* on which he stands.

'*Cavar il felze*' means 'to uncover the cabin'. The shouts of the gondoliers on turning a corner are peculiar.

The **TARIFF**, which must be shown on demand, includes not only the city, but also the islands of Murano, S. Lazzaro, and the Lido. Gondolas without numbers should be avoided. Gondola for 1-4, or a barca for 1-6 persons, with one rower (*barcajuolo*), for the first hour 1 fr., by night 1 fr. 30 c., for each additional hour by day 50 c.; whole day (10 hrs.) 5 fr. — To or from the station, see p. 198. From the steamers to the *Piazzetta* (two rowers required) 40 c., each box 15 c. For short distances a bargain should be made. Gondolas supplied by hotels are dear. *For a second rower double the ordinary fare is charged*, but a bargain may be made. One, however, suffices for trips in the town ('*basta uno*'). For public festivities a bargain must be made. Loiterers who assist passengers to disembark expect a few centimes. The traveller should select a boat without minding the importunities of the boatmen, whereupon the owner

will soon present himself. If the gondola is hired by the hour, which is best for sight-seeing, the passenger shows his watch, saying '*all' ora*'. In addition to the fare a small fee is always expected (for half-day $\frac{1}{2}$ -1 fr.). If any difficulty arises it is best to apply to a policeman (*Guardia municipale*).

FERRIES (*Traghetti*) across the Grand Canal (5 c., after dusk 10 c., comp. Plan); from the Fondamenta delle Zattere to the Giudecca, 15 c.; from the Molo (Piazzetta) to the Giudecca 20, to Il Redentore 30, to the Punta della Salute 15, to S. Giorgio Maggiore 15 c.; from the Molo to the Giardini Pubblici (evening included) 50 c. The tariff is binding only at the fixed points shown on the Plan; travellers should let it be distinctly understood when they wish the '*traghetto*' only.

Steam-launches. Since 1883 a service of small steamboats (*Vaporetti*, also called *Tramway*) ply from 7 a. m. till dusk on the Canal Grande, and E. to the Giardini Pubblici. They start every 12 min. (1st Nov. to 31st March every $\frac{1}{4}$ hr.), fare 10 c. for each stage or for the whole distance (Sun. and festivals 15 c.). Stations (comp. the Plan): 1. *Giardini Pubblici* (Pl. L, 7); — 2. *Veneta Marina* (Pl. K, 6) for Via Garibaldi and the Arsenal; — 3. *S. Zaccaria* (Pl. H, 5), on the Riva degli Schiavoni; — 4. *S. Marco* (Pl. G, 6), by the Calle Valleressa, near the S.W. corner of the Piazza of St. Mark; — 5. *Accademia* (Pl. E, 6), for the picture-gallery of the Academy; — 6. *S. Tomà* (Pl. E, 5), for the church of the Friars; — 7. *S. Angelo* (Pl. F, 5); — 8. *S. Silvestro* (Pl. F, 4, 5); — 9. *Carbon d' Rialto* (Pl. G, 4), for the church of S. Salvatore and the Rialto Bridge; Carbon for travellers towards the railway-station, Rialto for those going towards the Piazza S. Marco; — 10. *Cà d'Oro* (Pl. F, 3), for the Pal. Giovanelli and Madonna dell' Orto; — 11. *Museo Civico* (Pl. F, 3); — 12. *S. Geremia* (Pl. E, 3); — 13. *Ferrovio* (Pl. C, D, 3), for the railway-station; — 14. *S. Chiara* (Pl. C, 4), for the Giardino Papadopoli.

Steamers also ply as follows: every hr. from the Riva degli Schiavoni to the Cotonificio (Pl. B, 6), via *S. Croce* (for the Redentore, p. 248), *Fondamenta delle Zattere*, and *S. Eufemia*; every $\frac{1}{2}$ hr. from station Rialto No. 9 for Mestre (p. 189), fare 40 c.; to Fusina (p. 189) from the Riva degli Schiavoni or the Fondamenta delle Zattere. To the *Lido*, see below; to *Murano*, p. 249; to *Torcello*, p. 250; to *Chioggia*, p. 251.

Guides (comp. pp. xv, 202), other than those attached to the hotels (who are as a rule preferable), are generally to be found in the Piazza of St. Mark. They wear a silver badge with a number.

Consulates. *American Consul*, H. A. Johnson, Esq., Campo S. Polo 2177; *British*, E. de Zuccato, Esq., Tragheto S. Felice, Grand Canal; *French*, S. Maria del Carmine, Calle Giustinian 3229; *German*, S. Benedetto, Pal. Memmo 3949; also others for all the principal European states.

Money-changer: *Gaet. Fiorentini*, Bocca di Piazza 1239, opposite the Telegraph Office.

Baths of every kind (also for swimming: *galleggiante*) at the entrance to the Grand Canal, but muddy except at high tide. The excellent *LIDO SEA-BATHS are much pleasanter (season from May to Oct.; temperature of the water 70-80° Fahr.). In summer a steamboat plies every hour (in the height of the season every half-hour, except between 12 and 2) between the Riva degli Schiavoni (near the Ponte della Paglia; Pl. H, 6), and the Lido in 12 min. (Tickets must be taken before embarking, 25 c.; there and back 40 c., or including tramway and bath, $1\frac{1}{2}$ fr.). From the landing-place (*Café*, not recommended) to the baths a walk of 10 min. (tramway 10 c.). Bath 1 fr. (ladies to the left, gentlemen to the right); less to subscribers; for taking care of valuables 10 c.; fee to attendant, 10 c. — Connected with the baths are chalets for lodging visitors (R. 5 fr.; also pension) and a **Café-Restaurant* (adm. 25 c. for non-bathers), where a band plays on summer afternoons. There is also an open-air theatre, for which tickets may be taken on board the steamer. — WARM BATHS at most of the hotels (fresh water); also in the *Luna* (p. 198; salt and fresh water; 2 fr.); the *Stabilimento Idroterapico*, Pal. Orseolo, S. Gallo 1092 (Pl. G, 5), and at *Chitarin's* (salt-water), near S. Maria della Salute, $1\frac{1}{2}$ -2 fr. — LIETX D'AISSANCE (10 c.) near Piazza S. Marco, N. side, and Campo S. Bartolommeo, by the Ponte Rialto.

Post Office (*Uffizio della Posta*; Pl. G, 4, 5), to the N. of the Piazza of St. Mark (beyond the Merceria hands at the street-corners point out the 'Via alla Posta'); open from 8 a.m. till 9 p.m. — **Telegraph Office** (Pl. G, 6), to the W. of the Piazza of St. Mark.

Theatres. *La Fenice* (Pl. F, 5, 6), the largest in Venice, holding 3000 spectators, is rarely used. The following are open throughout the year: *Goldoni* (Pl. G, 5), prettily fitted up, *Rossini* (Pl. F, 5), and *Malibran* (Pl. G, 4; popular). In winter *Marionette Theatre*, Via Ventidue Marzo (6-9 p.m.). The box-office for all the theatres is at No. 112, under the Procuratie.

Bookseller. *Münster*, with lending-library, Piazza of St. Mark, S.W. corner; *Olschki*, Riva del Vin 678 (Pl. G, 4), second-hand books. — **Reading Rooms** in the *Pal. Querini* (Pl. H, 4, 5; p. 234), with library, open 3-11 (Sun. and holidays 11-11), adm. free, on application to the librarian. Also *Ateneo Veneto*, Campo S. Fantin (Pl. F, 5), with periodicals and library (adm. 25 c.). — **Newspapers.** *Gazzetta di Venezia*, evening-paper; *La Venezia* and *L'Adriatico*, morning-papers.

Photographs: *Naya*, in the Piazza of St. Mark, views of all sizes; from the smallest at about 50 c. to the large and expensive size (28 by 36 inches), copies from drawings 75 c., from original pictures 2½ fr.; *Ponti* (optician); *G. B. Brusa* (architectural pieces); *Salviati*, etc.

Bankers. *Blumenthal & Co.*, S. Benedetto, Calle del Traghetto 3945; *Fischer & Rechsteiner*, Ponte delle Ballotte 4700; *Levi Jacob & Sons*, S. Maria Formosa, Calle Casselleria 5314; *Papadopoli Brothers*, S. Silvestro, Calle Malvasia 1364; *Treves & Co.*, S. Maria del Giglio, Corte Barozzi 2156.

Shops. (The recommendations and even the attendance of guides or boatmen increase the prices; comp. *Introd.* xv.) The best are in the *Piazza of St. Mark*, in the *Merceria* (p. 230), and in the *Frezzaria*, entered from the Piazza of St. Mark, to the W. of the church. The Venetian glass, wood-carving, lace, jewellery, mosaics, etc., are excellent of their kind.

The Venetian Glass Industry is described at p. 250. The chief manufactories, all at Murano (p. 249), with shops and offices in Venice, are those of *Dr. A. Salviati & Co.*, Pal. Bernardo, S. Polo (p. 227), on the Canal Grande, with two shops in the Piazza S. Marco (branch in London) and the *Compagnia dei Vetri e Musaiici di Venezia e Murano* (manager G. Castellani), Campo S. Vio 731, on the Canal Grande. — Among many smaller manufactories may be mentioned those of *Decio Podio*, Campo S. Moisè 1464; *Fortani*, Ponte dei Dai S. Marco; *Testolini*, Piazza S. Marco; *Dr. Nup. Candiani*, Pal. Tron, Canal Grande.

Sculptors (in wood): *Besarel*, S. Barnaba, Canal Grande; *V. Cadorin*, S. Sebastiano; *F. Toso*, S. Barnaba; *Girardi & Capon*, S. Giobbe 923, Cannaregio (in connection with the Industrial Home for Destitute Boys; see p. 202). — **Lace:** *M. Jesurum & Co.*, SS. Filippo e Giacomo (Pl. H, 5), with interesting exhibition of ancient and modern lace, fixed charges; *Merini & Co.*, etc. — **Antiquities and Objects of Art:** *Antonio Mercato*, Pal. Della Vida, Canal Grande; *V. Favenza*, Calle dei Cerchieri 1263, Canal Grande, near S. Barnaba; *Richetti*, Pal. Garzoni, S. Samuele 3146; and many others.

Painters. Italian: *P. Fragiaco*, Pal. Brusa, S. Pantaleone 3825 A; *G. Ciardi*, Ponte Pugni; *N. Bordignon*, Fondamenta del Soccorso, Carmine 2585; *Milest*, F. Ognissanti 1453; *L. Nono*, Zattere 1486; *A. & S. Rota*, Ponte Lungo 929, Zattere; *L. Lancerotto*, Calle Gambarà, near the Academy of Arts; and others. German: *Prof. Blas*, Accademia; *v. Hainnen*, S. Eremita 1335, S. Trovaso; *L. Passini*, F. Carmine 3462; *C. Reichard*, F. Carmine 3462; *Ruben*, Campiello delle Mosche 82, S. Pantaleone; *A. Wolf*, Pal. Brusa, S. Pantaleone 3825 A.

Permanent Exhibition of Art of the *Società Protettrice di Belle Arti*, Pal. Rota, next to the Academy.

English Church, Campo S. Vio 731; services Sun. at 8.30, 10.30, 11.30, and 3.30 (Oct. to May). *Rev. Evelyn G. Hodgson*, M. A., Grand Hotel — *Scottish Presbyterian Church*, Piazza S. Marco; serv. Sun. 11 and 3. *Rev. Alex. Robertson*, Calle S. Leonardo Catecumeni. — *Episcopal Methodist Church*, Campo Manin 4233. — *Baptist Church*, S. Maria Mater Domini 2122. — *Italian Protestant Church*, Campo S. Margherita. — *Waldensian Church*, S. Maria Formosa, Pal. Cavagnis. — *Sailors' Institute*, Fondamenta

Minotto 156, at the back of the Church of Tolentini; Scripture Reader, Mr. P. H. Hansen. — *Industrial Home* for Destitute Boys, S. Giobbe 923, Cannaregio; secretary, Mrs. Hammond (articles in carved wood, see p. 201).

The Climate of Venice is tempered by the sea and the Lagune, though cold N.E. winds are not uncommon in winter. The mean temperature of the year is $57\frac{1}{2}$ Fahr.; that of January, the coldest month, 37° , of February 41° ; March 48° ; April 56° ; May 65° ; June, July, and August $72-77^{\circ}$; September 69° ; October 59° ; November $48\frac{1}{2}^{\circ}$; December 40° . The air is very humid, and often favourable to catarrhal affections, but rheumatism is prevalent. Its perfect immunity from dust is one of the chief advantages of Venice, and nervous patients will find another in its noiseless highways. The water-works completed in 1890 supply good drinking water from the district of Castelfranco (p. 193). Invalids who intend wintering in Venice should choose rooms with a southern aspect. — **Chemists:** *Pisanello*, Campo S. Polo; *Zampironi*, near S. Moisè (Pl. G, 6); *Bötner*, Ponte S. Antonio 3305; *Galvani*, Campo S. Stefano; at the Ponte dei Baratteri. — **Physicians:** *Dr. Casey*, Ponte delle Ostriche 2356; *Dr. Keppler*, S. Polo, Palazzo Barbarigo della Terrazza 2765 B. (2 p. m.); *Dr. Kurz*, Calle Fiubera 951, near the Merceria; *Prof. Barker* (English oculist, from Oct. to May only); *Dr. Massaria*, S. Moisè, Campiello Teatro 2243; *Dr. de Angelo*, Merceria del Capitello (speaks English); etc. — *International Clinical Institute (Poliambulanza Internazionale)* in the Campo S. Polo, Calle del Marzer 2009, under the management of Drs. Cavagnis and Keppler (3 p. m.). — **Dentist.** *Dr. Güssfeld*, Via Ventidue Marzo.

Plan of Visit. For a short stay of 3-4 days the following plan is recommended.

Afternoon or Evening of arrival. *Preliminary Voyage* from the Piazzetta through the *Grand Canal* (p. 225) to its extremity; then under the iron bridge to the *Canal di Mestre*, to the left of which is the Jews' quarter (the *Ghetto*, inhabited by the lowest classes); back hence by the Grand Canal to the *Ponte Rialto*, where we land; lastly walk through the *Merceria* to the *Piazza of St. Mark*: an expedition of 2-2½ hrs. in all.

1st Day. *S. Marco (p. 208); *Palace of the Doges (p. 212); *S. Giorgio Maggiore (p. 248; ascend campanile); *Redentore (p. 248); *S. Sebastiano (p. 275).

2nd Day. S. Maria della Salute (p. 247); *Accademia delle Belle Arti (p. 218); *Frari (p. 242); *Scuola di S. Rocco (p. 244). Better distributed between two days if time permit.

3rd Day. *S. Zaccaria (p. 234); S. Giorgio degli Schiavoni (p. 237); *S. Maria Formosa (p. 234); *S. Giovanni e Paolo (p. 235); S. Francesco della Vigna (p. 237); Arsenal (p. 238; open till 3 p.m.); Giardini Pubblici (view, p. 238).

4th Day. *S. Salvatore (p. 231); *S. Giovanni Crisostomo (p. 231); Madonna de' Miracoli (p. 236); Palazzo Vendramin (p. 229); Museo Civico Correr (p. 240).

Lastly ascend the *Campanile* of S. Marco (p. 211).

Those who stay longer may visit the *Lido* (sea-baths, p. 249), *Murano* and *Torcello* (pp. 249, 250; by gondola 5 hrs. there and back), *S. Lazzaro* (p. 251), *Malamocco*, and *Chioggia* (p. 251).

ADMISSION is generally obtained to the Churches from 6 a.m. till 12 or 1 o'clock, after which apply to the sacristan (*sagrestano*, 50 c.). At the Frari, Salute, S. Giovanni e Paolo, and S. Sebastiano visitors knock at the door; at the other churches one of the officious loungers may be sent for the sacristan (5 c.). During the fortnight before Easter the altar-pieces are not shewn.

*Academy (p. 248): week-days 10-3, 1 fr., on Sundays and holidays, 10-2, gratis; closed on Christmas Day and Easter Sunday.

*Arsenal (p. 238): week-days, 9-3; visitors announce their names at the entrance.

*Palace of the Doges (p. 212): week-days, 10-3.45, 1 fr. 20 c., including the Pozzi; Sun. and holidays, 10-2, gratis; closed on public holidays. The tickets are in four parts and are valid for one day only, though the visit may be interrupted if desired.

Museo Civico Correr (p. 240): daily, 9-3, 1 fr.; Sun. and holidays, 10-2 free. The Museum is a steamboat-station (p. 200).

The *Private Palaces* (* *Vendramin*, *Giovanelli*, *Papadopoli*, *Rezzonico*, *Pesaro*) are generally shown between 9 and 4, in some cases by written permission only (pp. 229, 232, 227, 226). Fee to attendant 1 fr., to porter 25-50 c.

* *Scuola di San Rocco* (p. 244), daily 9-4 or 5, 1 fr.

Seminario Patriarcale (Galeria Manfredini; p. 247), daily 10-12, 1/2 fr.

The gondoliers name the palaces and churches as they pass. Interesting walks may also be taken with the aid of the plan. Some of the chief routes, e. g. from the Piazza of St. Mark to the station and the post-office, are indicated by notices on the street-corners. In case of doubt a boy may easily be found to show the way (5-10 c.).

During the **Carnival** no city in Italy, Rome excepted, presents so gay and lively a scene as Venice, though the festival has lost much of its former magnificence. The last days of the carnival are the most animated. The Piazza S. Marco is the centre of attraction. Balls (*Veglioni*) take place in the Ridotto and in some of the theatres. — The city authorities sometimes give *Serenades*, i.e. concerts with illuminations on the Canal Grande.

History. For the early history of Venice, see p. 166. The foundation of the Eastern supremacy of Venice was laid by *Doge Enrico Dandolo* (1192-1205), who conquered Constantinople in 1204. In consequence of this Venice gained possession of numerous places on the coasts of the Adriatic and the Levant, from Durazzo to Trebisond, and of most of the Greek islands, including Candia. During the conquest and administration of these new territories there arose a class of nobles, who declared themselves hereditary in 1297 and excluded the rest of the people from all share in the government. The supreme authority lay with the Great Council (*Consiglio Maggiore*), which consisted of all members of the *Nobili* above twenty. The executive was vested in a *Doge*, or *Duke*, and six counsellors, with whom was associated the *Council of the Pregadi*. The Pregadi were afterwards united with the higher officials to form the *Senate*. The duty of the *Avvogadori di Comune* was to see that the public officials governed constitutionally. After the conspiracy of 1310 the sovereignty was vested in the *Council of Ten* (*Consiglio dei Dieci*), which controlled every department of government, and from which the Inquisition was developed in the 16th century.

With her rival GENOA the Republic came repeatedly into violent conflict, losing many of her conquests in the East, but the Genoese were at length totally defeated by *Doge Andrea Dandolo* in 1352. His successor *Marino Falieri* plotted for the overthrow of the aristocracy, but his scheme was discovered, and he was beheaded on 17th April, 1355. During the régime of *Andrea Contarini* (1367-82) Padua, Verona, Genoa, Hungary, and Naples formed an alliance against Venice. In 1379 the Genoese captured Chioggia, but were surrounded in the Lagune and compelled to surrender, 24th June, 1380. Peace was concluded in 1381. In 1386 *Antonio Venier* (1382-1400) occupied the island of Corfu, and afterwards Durazzo, Argos, etc. Under *Michele Steno* (1400-14) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Verona, and Padua (1405); in 1408 the Republic gained possession of Lepanto and Patras, and in 1409 of Guastalla, Casalmaggiore, and Brescello. In 1421 *Tommaso Mocenigo* waged war successfully against Hungary. In 1416 the Venetian fleet under *Loredan* defeated the Turkish at Gallipoli, and in 1421 subdued all the towns of the Dalmatian coast, so that Venice now held the entire coast from the estuary of the Po to the island of Corfu.

Mocenigo's successor was *Francesco Foscari* (1423-57). In 1426 Brescia fell into the hands of the Venetian general *Carmagnola*; but in 1431 fortune turned against him, he was arraigned for treason, and in 1432 executed. In 1449 the Venetians took Crema, but were unable to prevent the elevation of Sforza to the dukedom of Milan (1450). A sad ending awaited the long and glorious career of Foscari. Suspected by the Council of Ten, and weakened by contentions with the Loredani and other private feuds, he

was deposed in 1457 and died a few days afterwards. — Under *Cristoforo Moro* (1462-71) the Turks conquered the Morea, where a few fortresses only were retained by Venice. In 1483 the Republic acquired Zante, and in 1489 Cyprus also, which was ceded by Catharine Cornaro, wife of King James of Cyprus.

The 15th cent. witnessed the zenith of the glory of Venice. It was the focus of the commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. Its annual exports were valued at 10 million ducats, 4 millions being clear profit. It possessed 300 sea-going vessels with 8000 sailors, 3000 smaller craft with 17,000 men, and a fleet of 45 galleys carrying 11,000 men, who maintained the naval supremacy of the Republic. But in the middle of the 15th cent. an event of evil omen occurred: Constantinople was captured by the Turks in 1453, and the supremacy of Venice in the East was thus undermined. The crowning blow, however, was the discovery of the new sea-routes to India at the close of the century, by which its commerce was diverted to the Portuguese. Yet 'the arts, which had meanwhile been silently developing, shed a glorious sunset over the waning glory of the mighty Republic'.

The opening of the 16th cent. brought new losses. In 1503 Venice signed a humiliating peace with Bajazet II., to whom she ceded the whole of the Morea. The League of Cambrai, formed by the Pope, the Emperor, and the kings of France and Aragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the Republic. The wars between Emp. Charles V. and Francis I. of France (1521-30) were also prejudicial to Venice, but her power was most seriously impaired by her continuous struggle against the Osmons. In 1540 she lost Nauplia, the islands of Chios, Paros, and others, and in 1571 Cyprus also, notwithstanding its brave defence by *Bragadino*. In the naval battle of Lepanto (1st Oct. 1571) the Venetian fleet distinguished itself greatly. In 1659 the island of Candia was conquered by the Turks. The Venetians however, under *Francesco Morosini* and *Königsmarck*, were victorious in the Morea in 1684, and conquered Coron, Patras, Corinth, etc.; in 1696 and 1698 they again defeated the Turkish fleets, and by the Peace of Carlowitz in 1709 they regained the Morea; but in 1715 the Turks reconquered the peninsula, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in history. She retained her N. Italian possessions only, remained neutral in every war, and continued to decline in power. On the outbreak of the French Revolution Venice at first stoutly opposed the new principles; on the victorious advance of the French she endeavoured to preserve her neutrality, and repeatedly rejected Bonaparte's proposals of alliance. Irritated by this opposition, he broke off his negotiations and took possession of the city on 16th May, 1797. The last doge was *Lodovico Manin* (1788-97). By the Peace of Campo Formio (1797) Venetia was assigned to Austria, by that of Pressburg (1805) to the kingdom of Italy, and in 1814 to Austria. At length in 1848 Venice declared herself a Republic under the presidency of *Daniele Manin*; but after a siege of 15 months it was taken by *Radetzky* in Aug. 1849. Lastly, the war of 1866 led to the union of Venetia with the kingdom of Italy.

In the **History of Art** Venice has shown herself as independent of the mainland as in situation and political history. The surprise of the traveller who beholds Venice for the first time, even after having seen the rest of Italy, will also be felt by those who study her art. The earliest monuments of Venice at once betray the fact that her greatness was founded on her Oriental commerce. The church of St. Mark is in the BYZANTINE style, the oldest mosaics bear a Byzantine impress, and the same type is observable in other branches of art. The Palazzi Farsetti, Loredan, and Zorzi, and the Fondaco dei Turchi are ROMANESQUE. Even during the period of GOTHIC ART the Venetians differed in their style from the rest of Italy, although several architects from the mainland (including perhaps *Niccolò Pisano*) appear to have aided in building their churches. Their palaces, which, as generally in Upper Italy, are the chief Gothic buildings, possess a still more marked individuality, and foremost among

them is that of the *Doges*. They possess a large entrance colonnade; a loggia (portego) on the upper floor with windows close together in the middle; wings chiefly used for painting; and everywhere a wealth of decoration and colour. Such are the *Cà d'Oro* and the *Palazzo Foscari*. Still more zealously did the Venetians cultivate the RENAISSANCE ARCHITECTURE, naturalised at the end of the 15th cent., much later than in the rest of Italy. In point of size the early-Renaissance buildings in Venice bear no comparison with those of Tuscany, but they are more richly decorated, and retain the articulation peculiar to the earliest period. At a later period Venetian architecture may justly boast of holding out against the rococo style longer than Central Italy. Chief among Venetian architects were several of the *Lombardi* family, *Jacopo Sansovino* of Florence (1477-1570), *Antonio da Ponte*, and lastly *Andrea Palladio* of Vicenza (1518-80), who inaugurated a new era, especially in church-architecture, by limiting the façade to a single range of massive columns. Palladio's chief successors were *Scamozzi* and *Longhena*.

In the province of SCULPTURE the city possessed at the end of the 14th cent. two important masters in the brothers *Massegne*. The Judgment of Solomon, on the Palace of the Doges (p. 212) was the most famous sculpture of the late-Gothic period in Venice. From the middle of the 15th cent. onwards the growing taste for monumental tombs gave abundant employment to the sculptors, and led to the execution of those magnificent monuments which still fill the churches of Venice. The names of the *Bregni* or *Rizzi*, of the *Lombardi* (probably not natives), and of *Alessandro Leopardi* are the most important. At a later period *Jacopo Sansovino*, sculptor and architect, was the leading master. His works, though often designed for pictorial effect, are more pleasing than those of Michael Angelo's school. His pupils were *Girolamo Campagna* and *Alessandro Vittoria* (d. 1608).

VENETIAN PAINTING did not begin to attract universal attention till the beginning of the 16th cent. (comp. p. LXI). In the 14th cent. it was far inferior to that of other Italian schools, and though Giotto was engaged in the neighbouring town of Padua, it remained unaffected by his influence. In 1419 *Gentile da Fabriano* and *Vittore Pisano* were invited to Venice to decorate the doges' palace. In the 15th cent. the most noted masters were *Giovanni* (also named *Alamannus*), *Antonio*, *Bartolommeo*, and *Alvise* (*Luigi*) *Vivarini*, known as the *Muranesi*, *Jacopo Bellini*, father-in-law of Mantegna, who influenced the Paduan school (p. 190), and *Carlo Crivelli*. *Antonello da Messina* introduced painting in oils into Venice about 1473, and the new method contributed powerfully to the development of the first purely Venetian artists in *Gentile* (1421-1507) and *Giovanni Bellini* (1426-1516), the sons of Jacopo. *Giovanni Bellini*, who had many pupils, is with Mantegna the most important master of the early Renaissance in N. Italy. Alike in composition (as in his 'sacra conversazione', a peaceful, yet expressive group of saints with the Madonna), in his love of colour and appreciation of landscape, and in his conception of female figures, he may be regarded as the precursor of the glorious prime of Venetian painting. One of his contemporaries was *Vittore Carpaccio* (d. after 1519), a lively pictorial narrator, and to his school belonged *Cima da Conegliano* (about 1489-1508), *Catena*, and *Marco Marziale*.

The first of the great masters was *Giorgione* (*Barbarella*, 1477?-1511), but unfortunately only the altar-piece at Castelfranco, (p. 196) is thoroughly authenticated as his work; though at Venice a Famiglia in the Pal. Giovanelli (p. 232) and an Apollo and Daphne in the Seminario Patriarcale (p. 247) are attributed to him. The peculiar glow of his colouring, an attribute which seems natural rather than acquired, imparts even to his isolated half-figures unwonted life and poetical charm. The first artist who fully developed that type of female beauty in which simple enjoyment of life is so admirably expressed, was *Jacopo Palma* (*Vecchio*, 1480-1528). Surpassing all his fellows in celebrity, in fertility, and in the length of his career, next comes the great *TRIZIANO VECELLI* (1477?-1576). His finest frescoes are in the Scuola del Santo and Scuola del Carmine at Padua, and though his oil-paintings are distributed throughout the galleries of Europe,

several of his most striking works, chiefly religious compositions, are still preserved at Venice.

Such was the vitality and vigour, and so great were the resources of the Venetian School, that even masters of secondary rank frequently produced works of the highest excellence. Foremost among these are *Sebastiano del Piombo* (1485-1547), who afterwards yielded to the fascinating influence of Michael Angelo, *Rocco Marconi*, the dreamy *Lorenzo Lotto*, *Bonifazio Giovanni Antonio (da) Pordenone* (d. 1539), whose carnation-tints are unsurpassed, and *Paris Bordone* (1500-70), whose portraits rival those of Titian. To a younger generation belongs *Jacopo Tintoretto (Robusti, 1518-94)*, who squandered excellent abilities on superficial works (Vasari calls him 'il piu terribile cervello, che abbia avuto mai la pittura'), and in his eagerness for effect lost the golden tints of his school. *Paolo Caliari*, surnamed *Veronese* (1528-86), on the other hand, though more realistic, maintains the best traditions of his school. Last among the masters of note were the *Bassano's*, *Palma Giovane*, and *Padovanino*. To the 18th cent. belong *Tiepolo* (d. 1770), a spirited decorative artist, *Antonio Canale*, an architectural painter, and his pupil *Bern. Bellotto*, both surnamed *Canaletto*, all much admired by their contemporaries.

Visitors to Venice should be familiar with *Ruskin's* 'Stones of Venice', or at least with the 'Introductory Chapters and Local Indices, printed separately for the use of travellers' (in 2 octavo vols.; 1881). His 'St. Mark's Rest, the History of Venice written for the help of the few travellers who still care for her Monuments' is issued in the same form as the better-known 'Mornings in Florence'. The 'Venice' of *Mr. J. C. Hare* (1884) is an interesting and convenient manual, and the 'Venetian Life' of *Mr. W. D. Howells* may also be mentioned. *Mr. Ruskin* advises the traveller who is fond of paintings to devote his principal attention 'to the works of Tintoret, Paul Veronese, and John Bellini; not of course neglecting Titian, yet remembering that Titian can be well and thoroughly studied in almost any great European gallery, while Tintoret and Bellini can be judged of only in Venice, and Paul Veronese . . . is not to be fully estimated until he is seen at play among the fantastic chequers of the Venetian ceilings'.

Venice, Ital. Venezia, in 45° 27' N. latitude, lies 2½ M. from the mainland in the *Lagune*, a shallow bay of the Adriatic about 25 M. in length and 9 M. in width. Its 15,000 houses and palaces, chiefly built on piles, and about 6½ M. in circumference, stand on 117 small islands, formed by 150 canals, and connected by 378 bridges. The population, which had dwindled from 200,000 to 96,000 after its dissolution as an independent state (1797), amounted in 1890 to 158,000 (including the suburbs), of whom one-fourth are paupers. Its trade has also improved since the middle of the century.

The Lagoons are protected from the open sea by long sand-hills (*lidi*), strengthened with bulwarks (*murazzi*) of masonry, 30 ft. in height and 40-50 ft. in width. On the side next the Lagune the *Murazzi* are perpendicular, while towards the sea they descend in four terraces. The *Murazzi* on the *lidi* of *Pelestrina* and *Chioggia* (p. 251) date from the last period of the Republic. The *Diga* of *Malamocco*, a pier 1¼ M. long, extending into the open sea, was constructed by the Austrian government, after 1825, to prevent the harbour from becoming choked with mud. The Lagoons are connected with the open sea by four entrances, of which those of the *Lido* and *Malamocco* are the most important.

The Lagoons consist of the '*laguna viva*', and the '*laguna morta*', which are of about equal extent. In the former the tide rises and falls about 2½ ft.; the latter, shallower, and nearer the mainland, is unaffected by the tide. Venice is situated in the '*laguna viva*'. At high water innumerable stakes, rising from the water in curious groups (best seen from the tower of St. Mark), mark the sand-banks which surround the city, forming a complicated network of navigable channels.

The city is intersected by innumerable canals (*rii*), from which most of the houses rise direct, though some of them are flanked with narrow foot-paths. Among these houses extends a labyrinth of lanes (*calli*, *la calle*), paved with stone, brick, or asphalt, and alive with picturesque and busy throngs.

A. Piazza of St. Mark and Environs. Riva degli Schiavoni.

The ****Piazza of St. Mark** (Pl. G, 5), usually called '*La Piazza*' (the other open spaces being '*campi*'), a square paved with trachyte and marble, 192 yds. in length, on the W. side 61, and on the E. 90 yds. in breadth, affords the most striking evidence of the ancient glory of Venice. 'The Place of St. Mark is the heart of Venice, and from this beats new life in every direction, through an intricate system of streets and canals, that bring it back again to the same centre' (*Howells*). On three sides it is enclosed by imposing buildings, which appear to form one vast marble palace, blackened by age and the elements; on the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 211). The palaces on the N. and S. side were once the residence of the nine 'procurators', the highest officials of the Republic after the Doge, whence their name **Procuratie**. The *Procuratie Vecchie*, or N. wing, were erected in 1496-1520 by *Pietro Lombardo*, *Bartolommeo Buon*, and *Guglielmo Bergamasco*. The *Procuratie Nuove*, or S. wing, begun by *Scamozzi* in 1584, together with the adjoining building (formerly the Library, p. 211), now form the *Palazzo Reale*, and contain handsome modern apartments with ancient and modern pictures (open from 12-3, entrance under the New Procuratie; custodian 1 fr. for 1-3 pers.). The edifice on the W. side, the *Atrio*, or *Nuova Fabbrica*, was erected in 1810, partly on the site of the church of S. Geminiano. The ground-floors of these structures consist of arcades, and contain the cafés and shops mentioned at pp. 199, 201.

The Piazza of St. Mark is the grand focus of attraction at Venice. On summer-evenings all who desire to enjoy fresh air congregate here. The scene is liveliest towards 8 p.m., especially when the military band plays (Sun., Mon., Wed., and Frid., 8-10). In winter the band plays on the same days, 2-4 p.m., and the Piazza is then a fashionable promenade. By moonlight the piazza is strikingly impressive.

A large flock of PIGEONS enlivens the Piazza. In accordance with an old custom pigeons were sent out from the churches on Palm Sunday. and

nestled in the nooks and crannies of the surrounding buildings. Down to the close of the Republic they were fed at the public expense, but they are now dependent upon private charity. Towards evening they are perched in great numbers under the arches of St. Mark's.

The three richly decorated *Pedestals of the flag-staffs in front of the church were executed by *Aless. Leopardo* in 1505. The banners of the Republic which once waved here are now succeeded on Sundays and holidays by those of the Kingdom of Italy.

The nucleus of ***S. Marco* (Pl. 17; E, 4), the Church of St. Mark, the tutelary saint of Venice, whose bones are said to have been brought by Venetians from Alexandria in 828, is a Romanesque building of the 9th cent., which was burned down in the following century. Its brick walls are incrustated with marble (drawings in the Museo Civico, p. 240). In the 11th and following centuries it was remodelled in a Byzantine style, and decorated with lavish and almost Oriental magnificence. In the 15th cent. the façade received Gothic additions which enhance its fanciful effect. The edifice (83 yds. long, 56 yds. wide) is in the form of a Greek cross (with equal arms), covered with Byzantine domes in the centre and at the end of each arm. Around the W. and part of the N. transept is a vestibule covered with a series of smaller domes. On the S. side this contains the treasury, baptistery, and Cappella Zeno; and on the W. side it forms the façade. Above it a gallery runs round the upper part of the church. Externally and internally the church is adorned with five hundred marble columns (mostly Oriental), with capitals in an exuberant variety of styles. The mosaics cover an area of 45,790 sq. ft., and the interior is profusely decorated with gilding, bronze, and Oriental marble. The mosaics, some of them said to date from the 10th cent., belong chiefly to the period between the 12th and 16th centuries, and afford interesting evidence of the aptitude of the Venetians for pictorial composition. — Since 1807 St. Mark's has been the cathedral of Venice, a dignity which formerly belonged to S. Pietro di Castello (p. 239).

Mr. Ruskin, in the 'Stones of Venice', lays great stress upon the colouring of St. Mark's, reminding the reader 'that the school of incrustated architecture is the only one in which perfect and permanent chromatic decoration is possible'. And again: — 'the effects of St. Mark's depend not only upon the most delicate sculpture in every part, but, as we have just stated, eminently on its colour also, and that the most subtle, variable, inexpressible colour in the world, — the colour of glass, of transparent alabaster, of polished marble, and lustrous gold'.

Over the principal portal are *Four Horses in gilded bronze, 5 ft. in height, which are among the finest of ancient bronzes, and the sole existing specimen of an ancient quadriga. They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan. Constantine sent them to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon to Paris, where they afterwards graced the triumphal arch in the Place du Carrousel, and in 1815 they were restored to their former position by Emp. Francis.

Façade. *Mosaics: Below, over the principal entrance, the Last Judgment, executed in 1836; on the right Embarkation of the body of St. Mark at Alexandria, and its Arrival at Venice, both of 1660; on the left the

Veneration of the saint, of 1728, and the Church of St. Mark into which the relics are conveyed, of the 13th century. — Above, on the left and right, are four mosaics of the 17th cent., Descent from the Cross, Christ in Hell, Resurrection, Ascension. — The quaint SCULPTURES, especially at the main entrance (allegorical representation of the months, etc.), and the Byzantine reliefs in the walls deserve notice. Above are statues of the Evangelists under canopies; at the end, the Annunciation; above the large central arch, a statue of St. Mark.

Entrance Hall (Atrio). The *Mosaics* in the vaulting, of which the older date from the 12th cent., represent Old Testament subjects, beginning on the right: 1st Dome, Creation of the World, and Fall of Man; in the following arch the Deluge; 2nd Dome, over the entrance to the church, St. Mark, executed in 1545 by the brothers *Zuccati*. — The three *red slabs* in the pavement commemorate the reconciliation between Emp. Fred. Barbarossa and Pope Alexander III., effected here on 23rd July, 1177 through the mediation of the Doge Seb. Ziani. According to an old tradition the emperor kneeling before the pope said, '*non tibi sed Petro*', to which the pope replied, '*et mihi et Petro*'. — In the next arch, Noah, and the Building of the Tower of Babel; 3rd Dome, History of Abraham; 4th (corner) Dome, Joseph's dream, Joseph sold by his brethren, and Jacob's lament; 5th and 6th Domes, Joseph in Egypt; 7th Dome, History of Moses.

The middle and right *Bronze Doors* are adorned with figures of saints in enamel (niello) work, and are of Byzantine origin.

The *Interior* consists of nave and aisles, crossed by a transept with aisles, with five domes and an apse. Its charm consists in the beauty of the main lines, the noble perspectives, and the magnificent decoration. The *Mosaics* have lost their venerable appearance by recent restoration, but have gained in magnificence. Above the door are Christ, Mary, and St. Mark (13th cent.); in the arch above, the Apocalypse by *Zuccato* (1579). The foot of the *Benetier* on the right is enriched with fine antique reliefs. The *Mosaics* in the right aisle represent Christ in Gethsemane, with legends of the Apostles above (12th cent.); 1st Dome, Descent of the Holy Ghost; in the left aisle, Paradise, and Martyrdom of the Apostles (16th cent.). At the entrance-door of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.), and the *Altar* by the central pillar has an elegant Byzantine canopy. The *Mosaics* in the central dome of the nave represent the Ascension, and those on the S. and W. ribs, scenes from the Passion (12th cent.). The other mosaics are chiefly of the 16th and 17th centuries. The stone mosaic *Pavement* is of the 12th century. By the screen, right and left of the approach to the high-altar, are two *Pulpits* in coloured marble, one placed on nine, the other on eleven columns. On the *Screen* are *Fourteen Statues* in marble by the brothers *Massegne* (1393): St. Mark, Mary, and the twelve Apostles, with a gilded Crucifix. On the *Rood-arch* above, *Mosaics* by Tintoretto. — **LEFT TRANSEPT:** above, on the left, a *Mosaic* of 1542, representing the genealogy of Mary; fine Renaissance *Altar*, and two bronze *Candelabra*, dating from 1520. Below is the entrance to the *Cappella di S. Isidoro*, with the tomb of the saint, admirably restored. — **THE RIGHT TRANSEPT** also contains two bronze *Candelabra*, of the end of the 16th century. — In the corner is the entrance to the Treasury (p. 210).

On the arched *Parapet* on each side of the **CHOIR** are three reliefs in bronze, by *Jac. Sansovino*, from the life of St. Mark. On the parapet of the *Stalls* are (centre) the four Evangelists in bronze, by *Sansovino*, and (sides) four Fathers of the church, by *Calari* (1614). — Tickets for the choir (25 c.) and for the treasury (see below) are obtained in a chamber on the first floor, accessible from the left side-apse.

The *High Altar (Altare Maggiore)* stands beneath a canopy of verde antico, borne by four columns of marble with reliefs of the 11th century. The *Pala d'Oro*, enamelled work with jewels, on plates of gold and silver, executed at Constantinople in 1105, forms the altar-piece; it is uncovered on high festivals only, but is shown daily, 12-2, by tickets (25 c.), obtained from the custodian; at other times a fee of 6 fr. is charged. It was originally intended to embellish the *front* of the altar. Under the high-altar

repose the relics of St. Mark, as the marble slab at the back records. — Behind the high-altar is a second *Altar* with four spiral columns of alabaster, said to have belonged to the Temple of Solomon, of which the two white ones in the middle are semi-transparent. The *Mosaics* in the Dome represent Christ surrounded by Old Testament saints; those of the apse, Christ enthroned (1506). The door leading from the high-altar to the sacristy bears *Reliefs of the Entombment and Resurrection of Christ, and Evangelists and Prophets (said to be portraits of the leading Venetian artists of the time) executed in bronze by *Sansovino* (1556).

The SACRISTY (*Sagrestia*), to the left, contains some fine mosaics on the vaulting. In the lunette above the door is a Madonna by *M. L. Rizzo* (1530). Cabinets with inlaid work of 1523. — To the right of the high-altar: CAPPELLA DI S. CLEMENTE, with altar-relief of the 16th cent., representing SS. Nicholas, James, and Andrew, and the Doge Andr. Gritti.

In the right aisle, close to the principal entrance, is the BATTISTERO (closed, 1/2 fr.), in the centre of which is a large font of 1545 with bronze lid; above it is John the Baptist. Opposite the door, the monument of Doge Andrea Dandolo (d. 1354). The stone over the altar is from Mt. Tabor. To the left of the altar the Head of John the Baptist, of the 15th cent.; below it is the stone on which he is said to have been beheaded. The mosaics in the vaulting date from the 13th and 14th centuries. In the central dome, Christ commanding his disciples to baptize the Gentiles in his name; the other mosaics are chiefly from the life of John the Baptist. — From the Baptistry we enter the *CAPPELLA ZENO, containing the handsome *Monument of Cardinal Giambattista Zeno (d. 1501), entirely in bronze, designed like the altar by the Lombardi and Aless. Leopardi; on the sarcophagus is the figure of the cardinal, over life-size; below are the six Virtues by *Pietro Lombardo*. The *Altar and canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the Madonna, St. Peter, and John the Baptist, and above, a relief of God the Father, by *P. G. Campanato* (1515); on the altar itself a relief of the Resurrection. To the right and left two lions in coloured marble.

In the right transept is the entrance to the *Treasury* (*Tesoro di S. Marco*, open daily, on festivals 12 1/2-2 o'clock; 25 c.; see p. 209): in front, an episcopal throne of the 6th cent., with symbolical reliefs; in a glass-case to the left, valuable Byzantine book-covers; in another glass-case two Gothic silver candelabra and batons. Also an agate vase with hieroglyphic inscription. In the central cabinets is sumptuous church-furniture. Also an antependium in beaten silver (14th cent.).

The *Crypt* (entered from the Sacristy), restored in 1868, is generally under water and seldom accessible. It is one of the oldest parts of the edifice, and contains numerous short columns of Greek marble. On the right a well-executed Christ in relief by *Sansovino*.

The visitor is strongly recommended to walk round the GALLERY inside the church in order to inspect the mosaics more closely. Ascent from the principal portal (sacristan 1/2 fr.). The gallery outside the church should then be visited for the purpose of examining the bronze horses.

On the N. side of St. Mark's, under the arch of the transept, is the marble sarcophagus, borne by lions, of *Daniele Manin*, president of the republic in 1848 (d. at Paris, 1857).

On the S. side of the church (see p. 212) are two short square **Pilasters*, with Greek monograms, brought in 1256 from the church of St. Saba at Ptolemais (6th cent.), which was destroyed by the Venetians. From the *Pietra del Bando*, a block of porphyry at the S.W. corner, the decrees of the Republic were promulgated. Two curious *Reliefs* in porphyry, immured by the entrance to the Palace of the Doges, represent two pairs of knightly figures embracing each other. They are said also to have been brought from Ptolemais.

Opposite St. Mark's, to the S.W., rises the isolated square ***Campanile** (*di S. Marco*), 322 ft. in height. It was founded in 888, restored in 1329, provided with a marble top in 1417, and in 1517 crowned with the figure of an angel nearly 16 ft. high. — The *Loggetta*, or vestibule, on the E. side of the campanile, erected by *Sansovino* in 1540 and lately restored, was once a rendezvous of the Nobili and afterwards a waiting-room for the guards during the sessions of the great Council. The bronze statues of Peace, Apollo, Mercury, and Pallas, and the reliefs on the coping, by *Sansovino*, and the *Bronze Doors*, cast in 1750, deserve inspection. In the interior is a Madonna and Child with St. John, in terracotta (formerly gilded), by *Sansovino*.

The tower is always open (15 c. for each person; no one is permitted to ascend alone; if necessary a by-stander may be induced to accompany the traveller for 20-30 c.). The ascent by a winding inclined plane of 88 bends, and lastly by a few steps, is easy and well-lighted. At the top is stationed a fire-watchman with a telescope. The view embraces the city, the Lagune (comp. p. 206), the Alps, and part of the Adriatic; W. the Monti Euganei near Padua (p. 274); E. in very clear weather the Istrian Mts., rising above the Adriatic, a magnificent spectacle towards sunset.

The **Clock Tower** (*La Torre dell' Orologio*), on the opposite side, at the E. end of the old Procuratie, erected in 1496, probably from designs by the Veronese architect and sculptor *Ant. Rizzo*, rises over a lofty gateway, which forms the entrance to the *Merceria* (p. 230). On the platform are two giants in bronze, who strike the hours on a bell. The custodian of the clock explains the mechanism ($1\frac{1}{2}$ fr.). Entrance under the archway to the left, indicated by a notice.

From the S.E. corner of the Piazza of St. Mark to the Lagune extends the ***Piazzetta** (Pl. H, 5, 6), bounded on the W. by the Library, and on the E. by the Palace of the Doges.

The former ***Library** (*Libreria Vecchia*), now united with the Procuratie Nuove to form the royal palace (p. 207), begun by *Sansovino* in 1536, is a magnificent building of the 16th cent., and one of the finest secular edifices in Italy. In plan it consists of a double colonnade with arches and embedded columns. In the upper colonnade the arches rest upon a series of smaller fluted columns of the Ionic order. The effect is so fine as to justify certain liberties *Sansovino* has taken, such as that of enlarging the metopes at the expense of the triglyphs and architrave. The caryatides at the main portal are by *Al. Vittoria*. The interesting interior contains a large hall with ceiling-paintings by *P. Veronese*, *Schiavone*, and others, and wall-paintings by *Tintoretto* and *Molinari*.

In the direction of the Lagune are two *Granite Columns*, from Syria or Constantinople, erected here in 1180; one of them bears the Winged Lion of St. Mark (wings modern); the other St. Theodore on a crocodile, patron of the ancient republic, placed here in 1329. This used to be the place of execution, and is now the headquarters of the gondoliers (comp. p. 199). — On the Lagune,

between the Library and the *Royal Garden*, is the old *Zecca* or *Mint*, also built by Sansovino in 1536.

The ****Palace of the Doges** (*Palazzo Ducale*; Pl. H, 5), the W. side of which (82 yds.) faces the Piazzetta, and the S. side (78 yds.) the Lagoon, was founded in 800, afterwards destroyed five times, and as often re-erected in grander style. The façade and the two pointed arcades of 107 columns (36 below, 71 above), one above the other, are said to have been built in the Gothic style in 1424-42 by *Giovanni Buon* and his sons *Pantaleone* and *Bartolommeo Buon the Elder*. The upper arcade, called '*La Loggia*', is remarkably rich. From between the two columns of red marble (9th and 10th from the principal portal), the Republic caused its sentences of death to be proclaimed. The capitals of the short columns below (which have no bases) are richly decorated with foliage, figures of men, and animals. On the corner-pillar to the left of the portal are interesting figures of Numa Pompilius, Scipio, Emperor Trajan judging the cause of a widow, and Justice, with inscriptions. The group above these is the *Judgment of Solomon by two unknown Florentines (comp. p. 205). At the corner towards the Lagoon, Adam and Eve. Mr. Ruskin, who gives an elaborate description of these sculptures in his '*Stones of Venice*', affirms that the capital under this group, 'in the workmanship and grouping of its foliage', is, on the whole, the finest he knows in Europe. (Porphyry-reliefs on the corners to the left, see p. 210.) At the S.E. angle, the sin of Noah; and in the centre of the façade, Venetia enthroned. All these are Gothic. A thorough restoration of the exterior was completed in 1889.

The transition from late-Gothic to Renaissance forms is illustrated by the fine portal adjoining St. Mark's, built about 1439-1463 by *Giov.* and *Bart. Buon the Elder*. It is called **Porta della Carta* from the placards which announced the decrees of the Republic here. The figure of Temperance, below to the left, the charming Putti, climbing among the Gothic foliage of the tympanum, and the figure of Justice, above, are especially attractive.

The magnificent **Court*, begun at the end of the 15th cent. by *Ant. Bregno* and *Ant. Scarpagnino*, but only partly completed, has a florid façade on the E. side, probably by *Ant. Rizzo*. The little **Façade* adjoining St. Mark's at the N.E. corner, by *Gugl. Bergamasco* (1520), is less gorgeous, but more happily proportioned. Within one of the highest windows to the left was the prison of the poet Count Silvio Pellico in 1822, before he was removed to the Spielberg at Brünn. In the centre of the court are two *Cistern Fronts* in bronze, of 1556 and 1559. On the façade of the *Clock Tower*, to the right, is a statue of the Venetian general Duke Francis Maria I. of Urbino by the Florentine sculptor *G. Bandini*. The other statues are antique, but freely restored.

The richly ornamented **Scala dei Giganti*, the flight of steps

leading to the palace, derives its name from the colossal statues of Mars and Neptune at the top, by *Sansovino* (1554). On the highest landing of these steps in the later period of the Republic the doges were crowned. Opposite are statues of *Adam and Eve, by *Antonio Rizzo* (1462).

The *INTERIOR (admission, see p. 202; office on the first floor, to the right) is another noble specimen of Venetian art. Had not the fire of 1577 destroyed so many paintings, we should have been able here to trace the whole progress of Venetian art during its golden era. While the earliest Venetian painters devoted their energies to the church of St. Mark, the great masters of the 15th and 16th cent. were chiefly engaged in the Palace of the Doges. Their works having unfortunately perished, the palace now forms a museum of later masters only, such as *Tintoretto*, *Palma Giovane*, and *Paolo Veronese*, but still presents a most brilliant and attractive display of Venetian painting, so far as executed for behoof of the state. The excellent condition of the paintings is noteworthy; the gorgeous colouring of *P. Veronese* is nowhere better illustrated. Printed lists of the pictures are placed in each room.

We ascend the *Scala dei Giganti*. Around the upper colonnade are modern busts of Venetian scholars, artists, and doges. The first staircase is the richly decorated *Scala d'Oro* of *Sansovino*, completed in 1577, once accessible to those only whose names were entered as 'Nobili' in the Golden Book. The stucco-work is by *Al. Vittoria*, the paintings by *G. B. Franco*. By this staircase we ascend on week-days (tickets on the second landing) direct to the upper story. — The next staircase, the *Scala dei Censori*, is the entrance on Sundays and festivals (p. 215).

The UPPER FLOOR, to which the *Scala d'Oro* leads, contains the apartments in which the authorities of the Republic held their meetings, and which retain much of their ancient splendour. We first enter a small anteroom, the —

I. ATRIO QUADRATO, with ceiling-paintings by *Tintoretto*, Doge Priuli receiving the sword of justice. On the walls portraits of senators, by *Tintoretto*. — To the right is the —

II. SALA DELLE QUATTRO PORTE, restored in 1869; architectonic decorations by *Palladio*, 1575. Entrance-wall, to the right: *Doge Ant. Grimani kneeling before Religion, by *Titian* (a late work); the figures next the sides are by *Marco Vecelli*.

'One of the most striking examples of Titian's want of feeling and coarseness of conception. As a work of mere art, it is, however, of great value'. — *Ruskin*.

The side-pictures are by Titian's pupils: left, Verona conquered by the Venetians in 1459, by *Giov. Contarini*. Opposite, Arrival of Henry III. of France at Venice, by *Andrea Vicentino*; Doge Cicogna receiving the Persian ambassadors in 1585, by *Carletto Calviari*, son of *P. Veronese*. Magnificent ceiling: stucco-work by *Sansovino*, painting by *Jac. Tintoretto* and others. — Next we enter the —

III. ANTICOLLEGGIO. Architectonic decoration and fine chimney-piece designed by *Scamozzi*. Opposite the windows, *Rape of Europa, by *P. Veronese*; Jacob's return to Canaan, by *Bassano*. Also, Forge of Vulcan, Mercury with the Graces, opposite to it, Minerva driving back Mars, and Ariadne and Bacchus, all by *Jac. Tintoretto*.

IV. SALA DEL COLLEGGIO. On the left, chimney-piece with statues of Hercules and Mercury, by *Campagna*. Over the door, Nuptials of St. Catharine (below, Doge Franc. Donà); to the left, Virgin in glory (with Doge Niccolò da Ponte), Adoration of the Saviour (with Doge Alvise Mocenigo), all by *Jac. Tintoretto*; over the throne a memorial-picture of the Battle of Lepanto, *Christ in glory (below, Doge Venier, Venetia, St. Mark, St. Justina, etc.), by *P. Veronese*; opposite, Prayer of Doge Andrea Gritti to the Virgin, by *Tintoretto*. *Ceiling-paintings (considered the finest in the palace), Neptune and Mars, Faith, Venetia on the globe with Justice and Peace, all by *P. Veronese*.

'The roof is entirely by Paul Veronese, and the traveller who really loves painting ought to get leave to come to this room whenever he chooses and should pass the sunny summer mornings there again and again He will no otherwise enter so deeply into the heart of Venice'. — *Ruskin*.

V. SALA DEL SENATO. Over the throne, Descent from the Cross by *Jac. Tintoretto*; on the wall, to the left, Doge Franc. Venier before Venetia, Doge Cicogna in presence of the Saviour, Venetia on the Lion against Europa on the Bull (an allusion to the League of Cambrai, see p. 204), all by *Palma Giovane*; Doge Pietro Loredan imploring the aid of the Virgin, by *Jac. Tintoretto*. Central ceiling-painting: Venice, Queen of the Sea, by *Dom. Tintoretto*.

Beyond this room (to the right of the throne) is the ANTE-CHAMBER to the chapel of the Doges, containing two pictures by *J. Tintoretto*, SS. Jerome and Andrew, and SS. Lewis, Margaret and George with the dragon; also several cartoons of mosaics from the façade of the cathedral. — Straight on from this point are three rooms with a natural history collection (generally closed). — In the CHAPEL, over the altar, a Madonna by *Sansovino*. On the entrance-wall, *Bonifazio*, the Israelites crossing the Red Sea; after *Giorgione* (?), Christ in Purgatory. Exit wall, *School of Giov. Bellini*, Madonna in an elaborate landscape (retouched); *Early Netherlands School*, Mocking of Christ; *Paris Bordone*, Body of Christ, with two angels; *P. Veronese*, Forest-landscape with accessories — We return through the Sala del Senato and from the Sala della Quattro Porte pass through an anteroom (left) to the —

VI. SALA DEL CONSIGLIO DEI DIECI. Entrance-wall: Pope Alexander III. and Doge Ziani, the conqueror of Emp. Fred. Barbossa, by *Jac. Bassano*; opposite, the Peace of Bologna between Pope Clement VII. and Emp. Charles V., 1529, by *Marco Vecelli*. Back-wall: Adoration of the Magi, by *Aliense*. Ceiling-paintings by *Zelotti* and others, except (at the back) the old man supporting his head with his hand, by *P. Veronese*.

VII. SALA DELLA BUSSOLA, ante-chamber of the three Inquisitors of the Republic. On the entrance-wall (the present egress) an opening, formerly adorned with a lion's head in marble, into the mouth of which (*Bocca di Leone*) secret notices were thrown. This room contains two pictures by *Aliense*: on the entrance-wall, Taking of Brescia, 1426, opposite, Taking of Bergamo, 1427; chimney-piece by *Sansovino*; opposite, Doge L. Donato kneeling before the Madonna, by *Marco Vecelli*. On the ceiling, St. Mark surrounded by angels, by *Paolo Veronese* (a copy). — The room to the right is the —

VIII. STANZA DEI TRE CAPI DEL CONSIGLIO. Central ceiling-painting, an angel driving away the vices, by *Paolo Veronese*; chimney-piece by *Sansovino*; caryatides by *Pietro da Salò*. A Pietà by *Giov. Bellini*. On the left, Madonna and Child, two saints and Doge Leon. Loredan, by *Vinc. Catena*. — We now return to the Sala della Bussola and descend the stairs to the —

CENTRAL FLOOR, to which the Scala dei Censori leads direct (on Sun. and holidays, see p. 213). To the left is the *Library* (p. 216) to the right the *Archæological Museum* (p. 217). Straight in front is the —

*SALA DEL MAGGIOR CONSIGLIO (door generally open; if not, ring), 55 yds. long, 26 yds. broad, 47 ft. high, which was the assembly-hall of the *Great Council*, composed of all the Nobili above 20 years of age. In 1848-49 the House of Representatives under the Dictator Manin also met here. The ceiling-paintings, which represent battles of the Venetians, are by *Paolo Veronese*, *Bassano*, *Jac. Tintoretto*, and *Palma Giovane*; the best are the *Fame of Venice (in the large oval next the entrance) by *Paolo Veronese*, and the Delivery of the Doge's insignia to Niccolò da Ponte (in the rectangle in the centre), by *Palma Giovane*. On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (d. 810). — On the walls are 21 large scenes from the history of the Republic by *Bassano*, *Paolo Veronese*, *Tintoretto*, etc. On the E. wall *Jac. Tintoretto's* *Paradise, the largest oil-painting in the world, with a bewildering multitude of figures, many of the heads of which are admirable.

The whole composition is divided into concentric zones, represented one above the other like the stories of a cupola, round the figures of Christ and the Madonna, at the central and highest point; both these figures are exceedingly dignified and beautiful . . . The picture is on the whole wonderfully preserved, and the most precious thing that Venice possesses'. *Ruskin*.

The historical pictures consist of two series. The first illustrates in somewhat boastful fashion the life of *Doge Sebastiano Ziani* (1173-79), who accorded an asylum to Pope Alexander III. (comp. p. 209) and (in league with the towns of Lombardy) resisted the imperial demands; the second depicts the exploits of *Doge Enrico Dandolo* (p. 203).

The first series begins on the upper part of the wall to the right of the entrance, and runs to the left towards the opposite end: 1. Meeting of Pope Alexander III. and Doge Ziani at the Monastery della Carità,

2. Parting audience of the Ambassadors of the Pope and the Doge on their departure from Parma, both by *Pupils of Paolo Veronese*; 3. (above the window) Presentation of the consecrated candle, by *Leandro Bassano*; 4. Ambassadors of the Pope and the Doge presenting to Emp. Fred. Barbarossa a petition for cessation of hostilities, by *Jac. Tintoretto*; 5. The Pope presenting a sword to the Doge, by *Franc. Bassano*; 6. (above the window) Departure of the Doge with the papal benediction, by *Paolo Fiammingo*; 7. Battle of Salvore (Pirano), defeat of the Imperial fleet, and capture of Otho, the Emperor's son, 1177, by *Dom. Tintoretto*; 8. (above the door) The Doge presenting the captive Otho to the Pope, by *Andrea Vicentino*; 9. Pope Alexander permits Otho to repair to his father in order to negotiate a peace, by *Palma Giovane*; 10. Fred. Barbarossa kneeling before the Pope (p. 209), by *Federigo Zuccaro*; 11. (above the door) Conclusion of peace between the Pope, Doge, and Emperor at Ancona, by *Girolamo Gamarato*. — On the end-wall, 12. The Pope presents gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually 'wedded the Adriatic', 1177, by *Giulio dal Moro*.

The series of pictures in honour of Doge Dandolo also begins on the entrance-wall, to which we return after seeing the first series. They run from left to right: 1. The Doge and French Crusaders swear alliance at St. Mark's in 1201 for the liberation of the Holy Land, by *Giov. Le Clerc*; 2. Storming of Zara in 1202, by *Andrea Vicentino*; 3. Surrender of Zara in 1202, by *Dom. Tintoretto* (over the door to a balcony, which affords a fine *View of the Lagoon and the islands of S. Giorgio and Giudecca); 4. Alexius, son of the dethroned Greek Emp. Isaac Angelus, invoking the aid of the Venetians for his father in 1202, by *Andrea Vicentino*; 5. Taking of Constantinople by the Venetians and French, 1204, by *Dom. Tintoretto*; 7. Count Baldwin of Flanders elected Greek Emperor, 1204, by *Andr. Vicentino*; 8. Coronation of Baldwin by Doge Enrico Dandolo, 1204, by *Aliense*. (Above this, a black tablet on the frieze among the portraits of the Doges bears the inscription: *Hic est locus Marini Falethri decapitati pro criminebus*; comp. p. 203.) — Lastly: *9. Return of the Doge Andrea Contarini from his victory over the Genoese fleet near Chioggia, 1379, by *Paolo Veronese*.

The CORRIDOR contains a bust of the Emp. Francis and portraits of several senators. — The SALA DELLO SCRUTINIO, or *Voting Hall*, is decorated similarly to the preceding room.

On the frieze are portraits of the last 39 doges, down to Lod. Manin (1797). Entrance-wall: Last Judgment, by *Palma Giovane*, with portraits of his wife (in blue) in Heaven, Purgatory, and Hell; above, prophets. Left wall, towards the Piazzetta: 1. Victory over King Roger of Sicily, 1148, by *M. Vecelli*. A balcony, to which the next door leads, affords a good survey of Sansovino's library. 2. Subjugation of Tyre under Domenico Michieli in 1125, by *Aliense*; 3. Victory of Michieli over the Turks at Jaffa, 1123, by *S. Peranda*; 4. Victory in the Lagoons over Pepin, son of Charlemagne, in 815, 5. Siege of Venice by Pepin in 809, both by *A. Vicentino*. — Opposite the entrance: Monument to Doge Francesco Morosini 'Peloponnesiacus', who in 1684-90 conquered the Morea and Athens (p. 204). — Right wall: 6. Lazzaro Mocenigo defeats the Turks near the Dardanelles, 1657, by *P. Liberi*; 7. (over the window towards the court), Destruction of Margaritino, 1571, by *P. Bellotti*; 8. Battle of Lepanto, 1571, 9. (over the second window), Conquest of Cattaro during the war against Genoa, 1378, both by *A. Vicentino*; 10. Recapture of Zara, 1346, by *J. Tintoretto*. — On the ceiling other scenes from the history of the Republic.

The celebrated LIBRARY OF ST. MARK (open daily, 9-3, except Sun. and festivals) contains many rare MSS., beautiful miniatures, ancient cameos (two heads of Zeus), and the **Breviario Grimani*, with miniatures by early Flemish painters of the beginning of the 15th century. — The reading-room is open to the public at the same hours.

The ARCHAEOLOGICAL MUSEUM, founded in 1846, occupies the rooms in which the doges resided down to the close of the 16th century. It contains ancient sculptures in marble, Greek and Roman, most of them brought home as booty by the Venetians from their campaigns, but ill-preserved and in some cases spoiled by restoration.

I. Room (Galleria d'Ingresso): 85. Bacchus and Satyr; 80. Resting Apollo; 70, 68. Candelabra-pedestals, with armed Cupids; 69. Lower part of a sitting colossal female figure, of the Hellenistic or Augustean era; *51, 56. Statues of Muses, the latter found at Ossero, before 1587.

II. Room (Stanza degli Scarlatti): 169. Hermaphrodite; *148. Rape of Ganymede, freely restored; *144, 145, *153. Conquered Gauls, resembling the Dying Gladiator at Rome and similar statues at Naples, probably from the groups erected on the Acropolis of Athens by Attalus, King of Pergamum, about B.C. 239, after his victory over the Gauls at Sardes in Asia Minor; 138. Leda with the swan; 112. Ulysses (?). Chimney-piece of the end of the 15th century. Fine wooden ceiling.

III. Room: Old maps, including the famous *Map of the World by the Camaldulensian monk Fra Mauro, 1457-59; six tablets of carved wood and a copy of the planisphere of Haji Mehemet of Tunis (1559), captured by the Venetians in the 17th cent.; plans of Venice of 1500 and 1728. — We pass through the door on the left to the —

IV. Room (Stanza d'Udienza): chiefly busts of Roman emperors; the best, 292. Vitellius. Other works are 250, 299. Colossal heads, Satyr and Satyra; 296. Apollo; 245. Poor replica of the archaic Diana at Naples. — The last rooms (closed), containing interesting bronzes, are shown by special permission only. We now return and cross Room III. to the —

V. Room (Stanza degli Scudieri): 190. Warrior sacrificing; 196. Front of a Roman sarcophagus, representing the death of the children of Niobe; *200. Greek votive-relief to Theseus, unfinished, restored in some of the details (joints, flutings, trees); *220. Fragment of a Greek tomb-relief; 222. Two centaurs standing over a female centaur asleep on the ground (16th cent.); 228. Front of a child's sarcophagus, with the story of Cleobis and Biton, restored at the top and bottom; *231. Fragment of an Attic frieze of a naval battle, belonging to the similar relief mentioned at p. 155; *239. Square altar, perhaps of the 3rd cent. B.C., with charming representations of Satyrs.

The handsome E. side of the Palace of the Doges towards the canal, more harmonious in appearance than the W. side, with a basement of faceted stone, is connected with the *Carceri* or *Prigioni Criminali*, built in 1512-97 by *Ant. da Ponte*, by means of the lofty **Bridge of Sighs** (*Ponte dei Sospiri*; Pl. H, 5). Too much sentiment need not be wasted on the Bridge of Sighs, as the present structure — that 'pathetic swindle' as Mr. Howells calls it — has scarcely ever felt the foot of a prisoner. The *Piombi*, or prisons under the leaden roof of the Palace, were destroyed in 1797, while the *Pozzi*, a series of gloomy dungeons, with a torture-chamber and the place of execution for political criminals, have recently been again made accessible. (Entrance from the first floor.)

A good survey of the Bridge of Sighs is obtained from the *Ponte della Paglia*, which connects the Molo with the adjacent **Riva degli Schiavoni** (Pl. H, I, 5), a quay paved with marble. This quay presents a busy scene, being the most popular lounge in Venice. In 1887 it was embellished with an equestrian *Statue of Victor Emmanuel II.*, by E. Ferrari; at the back of the pedestal is Venetia

enslaved, in front Venetia liberated. — Beyond the next bridge rises the church of S. MARIA DELLA PIETÀ (Pl. I, 5): in the high-choir, above the principal entrance, *Christ in the house of the Pharisee by *Moretto*; on the ceiling, Coronation of Mary by *Tiepolo*.

For the adjoining churches of S. *Zaccaria*, S. *Giorgio dei Greci*, and S. *Giovanni in Bragora*, see pp. 234, 237; the *Arsenal*, p. 238. — Farther down the bank of the canal, at the S.E. extremity of Venice, lie the *Giardini Pubblici* (p. 238).

B. The Academy.

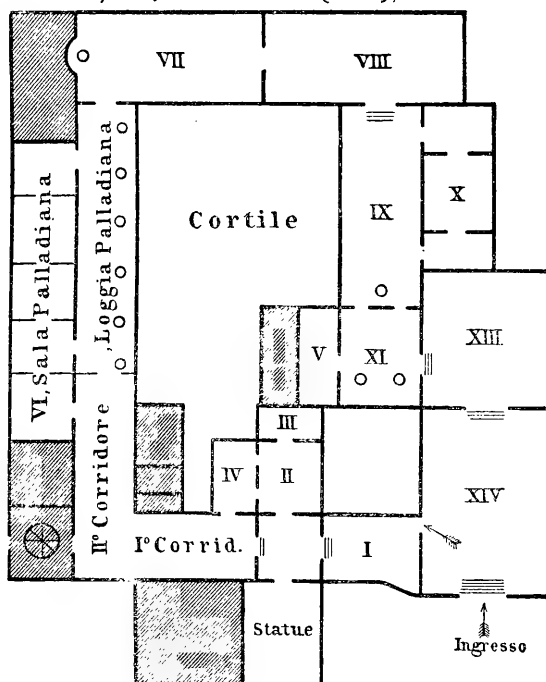
The ***Accadēmia di Belle Arti* (Pl. E, 6) occupies the old *Scuola di S. Maria della Carità*, the assembly-hall of this brotherhood, on the Grand Canal, by the iron bridge (steamboat-station, p. 200), and may be reached on foot from the Piazza of St. Mark in 10 min. (comp. p. 245). The entrance is to the right, under a figure of Minerva with the lion, on the first floor. (Admission, see p. 202.) Permission to copy, free tickets for artists, etc., obtained at the office (court of the doge's palace, first floor, on the right). The numbers over the doors apply in each case to the following rooms. — Catalogue 1 fr., sold at the entrance only.

The gallery chiefly contains pictures by Venetian masters. The non-professional visitor will be most interested in those of the *Bellini* and their successors, and in the historical paintings by *Gentile Bellini* and *Carpaccio* in Room VIII., which present a most lifelike picture of ancient Venice, while the brilliance of their colouring makes us forget the poverty of their execution and the want of individuality in their figures and groups. It is instructive to compare the Venetian manner with the mode in which contemporary Florentine artists arrange their groups and describe historical events. In the case of the numerous pictures of *Giovanni Bellini* (Room XIII, No. 10; Room II, No. 17, etc.) the attention is chiefly arrested by his conversation-pieces (p. 205), by the beauty of his nude figures, and by his vigorous though not very saintlike male figures. A picture by *Boccaccino da Cremona* (Room II, No. 55), a little-known master of the earlier school, is one of the best of that period. *Palma Vecchio* is not represented here by his best works. On the other hand *Roccò Marconi's* Descent from the Cross (R. VII, No. 30) is one of his finest efforts. *Titian's* master-piece, the Assumption of the Virgin (R. XIII, No. 1), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of the Madonna, and the magnificence of the colouring cannot fail to strike the eye of every beholder. The gallery comprises what is perhaps the earliest known work of this master, and his last, uncompleted creation: the Visitation, and the Descent from the Cross. His Presentation in the Temple (R. VII, No. 21) is also very attractive owing to the spirited grouping and the beauty of the individual figures. *Bonifazio I's* wealth of

colour is displayed in the History of the Rich Man (R. VII, No. 35), the Massacre of the Innocents (R. VII, No. 59), and his small Madonna (R. V, No. I). The Miracle of St. Mark (R. XIII, No. 4) and the Portrait of Cappello (R. V., no number) by *Tintoretto*, and the Supper in the house of Levi (R. VIII, No. 21) by *Paolo Veronese*, are specially interesting.

The ticket-office is in the hall at the foot of the stairs, on the right. Turning to the left, we enter —

ROOM I (SALA DEGLI ANTICHI DIPINTI). Ancient pictures, with fine original frames. Ceiling-decoration in carved wood (15th cent.). 1. *Bart. Vivarini*, Mary and four saints (1464); 4. *Gentile da Fabriano*,



Madonna and Child; 8, 11. (companion pictures), *Marco Basaiti*, St. James and St. Anthony; between them, 10. *Lorenzo Veneziano*, Altarpiece in sections, in the centre the Annunciation (1358), above it God the Father by *Franc. Bissolo*; 13. *Marco Basaiti*, Dead Christ; below, 14. *Giovanni and Antonio da Murano*, Coronation of the Virgin in an assembly of saints, in the centre 'putti' with instruments of torture (1440); 15, 21. *Bart. Vivarini*, St. Mary Magdalene, St. Barbara (1490); 16, 22-26. *Alvise (Luigi) Vivarini*, Saints; *29. *Giovanni and Antonio da Murano*, Madonna enthroned,

with four Fathers of the church (1446), interesting also on account of the peculiar architecture, a masterpiece of the early Venetian school, but badly lighted.

We return to the vestibule and ascend a few steps to an anteroom with casts and modern statues. On the left is the SALA DELLE STATUE, with the Bearing of the Cross, one of *Tiepolo's* finest ceilings formerly in S. Alvisè (recently restored). This room contains the Communion of S. Lucia, by *Tiepolo*, casts from the antique, etc. — Opposite is —

ROOM II, which contains the *Raccolta Contarini*, presented by Count Contarini in 1843. By the door, 109. *Bissolo*, Madonna. Left wall: 16. *J. Bassano*, Flight into Egypt. — *17. *Giov. Bellini*, Madonna and Child, painted in 1487, but spoiled by retouching.

'We know not which to admire most, the noble gravity of the mother, or the pulsation of life in the child. Bellini certainly never so completely combined relief with transparency, or golden tinge of flesh with rich and tasteful harmony of tints'. — *C. & C.*

19. *Marco Marziale*, Supper at Emmaus (1506); *24. *Giov. Bellini*, Madonna and Child in a beautiful landscape; 30. *Sassoferrato*, St. Cecilia; 33. *Andrea Cordegliaighi* (or perhaps *Porde-none*), Madonna with SS. Catharine and John; 40. *Pierfrancesco Bissolo*, Body of Christ mourned over by angels; 47. *Bened. Diana*, Madonna with John the Baptist and St. Jerome; 48. *Cima da Conegliano*, Madonna with John the Baptist and St. Paul; *55. *Boccaccino da Cremona*, Madonna and saints; 56. *Polidoro Veneziano*, Madonna and Child, with John the Baptist and angel. Right wall: 74. Market at Impruneta near Florence, a large picture with numerous figures, 87. Pont Neuf at Paris, both after engravings by *Jacques Callot*; 78. *Schiavone*, Circumcision. In the centre, Dædalus and Icarus, executed by *Canova* when 21 years of age.

ROOM III (GABINETTO CONTARINI), containing 66 small pictures: Nos. 42-44, 54-56, all by *Pietro Longhi*, are interesting as showing the Venetian costumes and habits of last century. Also: *47-51. *Giov. Bellini*, Allegories, late works, with admirable landscapes; opposite: 33. *School of Giov. Bellini* (*M. Basaiti* ?), Head of Christ.

ROOM IV. (closed) contains carved furniture and sculptures by *Brustoloni* (18th cent.).

We return through the anteroom to the I. CORRIDOR: 4. *Bart. Vivarini*, St. Augustine; *13. *Gentile Bellini*, S. Lorenzo Giustiniani, a tempera painting on canvas (1465), much injured by damp. Adjoining, no number, *Bart. Vivarini*, St. Bartholomew (1473); 22. *Paduan School*, Crucifixion with SS. Mary and John. — Good view of Palladio's building (p. 225) from the windows. — In the II. CORRIDOR: 36. *Andrea da Murano*, Four saints on a golden ground. A small adjoining room on the right contains modern copies, etc. — We then pass through a door to the long —

LOGGIA PALLADIANA, containing chiefly Dutch pictures: 7, 8.

Hondekoeter, Chickens, Victorious cock; 10. *Fyt*, Poultry (1642); 13. *Claude Lorrain*, Landscape; 20. *N. Berchem*, Shepherdesses; *24. *Metsu*, Woman asleep; 27. *A. van Dyck* (?), Christ on the cross; 32. *J. Steen*, The forger's family; 40. *Nieulandt*, John the Baptist preaching (1653); 45. *Memling* (?), Crucifixion, with saints and donors; 48. *Rogier van der Weyden*, Portrait; *57. *J. Steen*, Grace before meat; 65. *W. van de Velde*, Sea-piece; 67. *Isaac van Ostade*, Snow-landscape; 69. *Michael Mierevelt*, Portrait of a general; 78. *Ribera (Spagnoletto)*, Martyrdom of St. Bartholomew. — Opposite the pictures, by the window-wall, busts and other sculptures. — Parallel with the Loggia on the left is the —

SALA PALLADIANA (VI), consisting of five rooms, the first containing bronzes, terracottas, and sculptures, the others pictures with consecutive numbers: *13. *Bart. Montagna*, Madonna enthroned with SS. Sebastian and Jerome; 11. *C. Crivelli*, SS. Jerome and Gregory; *33. *Giov. Bellini*, Madonna, Magdalene, and Catharine ('the three women are characterised by an extraordinary union of dignity, earnestness, and beauty': *C. & C.*); 39. *Cima da Conegliano*, Entombment. — *44. *G. Bellini*, Madonna, with SS. Paul and George (after 1483).

'Unrivalled for its extreme precision of drawing, its breadth of light and shade, easy cast of drapery, and bright enamel of colour'. — *C. & C.*

Opposite, 49. *Piero della Francesca*, St. Jerome with the donor; 48. *Palma Vecchio* (?), Portrait (injured). Between the windows: 52. *Fr. Vecelli* (brother of Titian), Madonna and Child, with the Baptist. Then 58. *Titian*, Portrait of Ant. Cappello (1523; comp. the portrait by Tintoretto in Room V, p. 224); *61. *Garofalo*, Madonna transfigured, with four saints (1518); 63. *P. Veronese*, Naval battle, with saints in the clouds; *65. *Cima da Conegliano*, Christ, with SS. Nicholas and Thomas; 72. *Tintoretto*, Madonna and Child, with two Nobili; 73. *Leandro Bassano*, Adoration of the Shepherds; 75. *Tintoretto*, Portrait of Marco Grimani.

We now return to the Loggia Palladiana, where a glass-door at the opposite end leads to —

Room VII. At the end-wall: *Canova*, Original model of the group of Hercules and Lichas. — 6. *Pietro da Cortona*, Daniel in the lions' den; 14. *Padovanino*, Descent of the Holy Ghost.

*21. *Titian*, Presentation in the Temple, painted in 1539 for the Brotherhood della Carità, and destined for a wall with two doors, between the central part of the picture descended. The two lower corners (on the right the opening in the flight of steps, and on the left the boy and the lower half of several figures) are later additions, made after the removal of the picture from its original position.

'It was not to be expected that Titian should go deeper into the period from which he derived his gospel subject than other artists of his time. . . . It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is ex-

ceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . . Uniting the majestic lines of a composition perfect in the balance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. . . . The harmony of the colours is so true and ringing, and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. . . . In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noblest representative of the Venetian school of colour'. — *C. & C.*

*22. *Pordenone*, Madonna of Carmel and saints; *24. *Marco Basaiti*, Jesus at Gethsemane (comp. R. XIII, No. 11).

*25. *Pordenone*, S. Lorenzo Giustiniani, with John the Baptist, St. Francis, St. Augustine, and three other figures.

'The composition unites all the peculiar qualities of the master, and we can see that a supreme effort has been made to produce a grand impression. The work, however, cannot be put on a level with the great creations of Titian'. — *C. & C.*

*27. *Paris Bordone*, The fisherman presenting the Doge with the ring received from St. Mark, probably the most beautiful ceremonial picture in existence (*Burckhardt*); *28. *L. Bassano*, Raising of Lazarus; *30. *Rocco Marconi*, Descent from the Cross; 33. *Tintoretto*, Assumption; **35. *Bonifazio I.*, Banquet of Dives; 38. *Tintoretto*, Madonna, Child, and four senators; 40. *Bonifazio II.*, Christ enthroned, with saints (1530); 42. *Tintoretto*, Madonna in clouds, with SS. Cosmas and Damianus; 48. *Heirs of P. Veronese* (i.e. his sons after his death), Banquet in the house of the Pharisee; 51. *Bonifazio II.*, Christ and the Apostles; 54. *Carpaccio*, Martyrdom of 10,000 Christians on Mt. Ararat (1515); 59. *Bonifazio I.*, Massacre of the Innocents.

Room VIII. Entrance-wall: *2. *Carpaccio*, Cure of a lunatic, with the Rialto Bridge in the background; 5. *Gentile Bellini*, Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal; *21. *Paolo Veronese*, Jesus in the house of Levi (1573), a master-piece of the artist, who has used the historical incident as a pretext for delineating a group of handsome figures in the unfettered enjoyment of existence (much damaged). Left wall (*Carpaccio*, see below), 6. *Tintoretto*, Adoration of the Kings (1566). Right wall, 34. *Carpaccio*, SS. Anna and Joachim between SS. Louis and Ursula (1515); *29. *G. Bellini*, Procession in the Piazza S. Marco (1496), where the piazza differs materially from its present form; 22. *Mansueti*, Miracle of the Cross.

Also, on the right and left walls, **Vittore Carpaccio*, Nine scenes from the legend of St. Ursula, painted in 1490-95 for the Scuola di S. Ursula in Venice.

10. The ambassadors of the pagan king of England bring to King Maurus, father of S. Ursula, the proposals of their master for the hand of his daughter; 16. S. Ursula's vision; 11. The ambassadors depart with the answer that the bride desired the postponement of the marriage for three years, in order to make a pilgrimage to Rome; 23. Return of

the ambassadors to England and their report to the king; 14. Double picture, representing the Departure of the English monarch, who has resolved to share in the pilgrimage, and his Meeting with Ursula (on ship-board); 20. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus; 18. Arrival of S. Ursula at Cologne; 27. Martyrdom of the saint and her virgins, who are pierced with arrows; 32. Apotheosis of S. Ursula. — The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of S. Ursula at Bruges, painted by Hans Memling about the same time (1489) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature-painting, while the extensive canvases of his Venetian contemporary are vigorous, almost coarse in character.

Room IX: 4. *Bonifazio*, Temptation of St. Bernard, with St. Sebastian; 5. *Bonifazio*, The adulteress before Christ; 6. *Bonifazio*, Solomon's Judgment (1533). — *8. *Palma Vecchio*, Peter enthroned and six other saints (spoiled by retouching).

'None of Palma's works was executed with more energy and force than this. . . . In keeping with forcible attitudes and movements are the solid breadth and substance of the impast, the large cast and unusually fine style of the drapery, the massively modelled surfaces, the grand shapes, and clean articulations.' — *C. & C.*

11. *Alvise Vivarini*, Madonna with saints (1480); 15. *Titian*, Visitation of Mary (an early work); 16. *Titian*, John in the wilderness; 18. *Bonifazio III.*, SS. Francis and Paul; 21. *Cima da Conegliano*, Madonna and saints; 29. *Bonifazio III.*, SS. Anthony and Mark; 31. *Bened. Diana*, Madonna and four saints; 32. *Carletto Caliari*, Madonna in clouds; 33. *Palma Vecchio*, Assumption; 35. *Bonifazio*, Adoration of the Magi; 37. *Rocco Marconi*, Christ, Peter, and John; 40. *Bonifazio III.*, SS. Philip and Sylvester; *41. *Bonifazio*, St. Mark; *43. *Carletto Caliari*, Coronation of the Virgin.

Room X. Divisions 1 and 3 contain unimportant modern paintings. In the central division: entrance-wall, *Rosalba Carriera*, Crayon portraits. Then 29. *Ant. Canaletto*, Scuola di S. Marco; 6. *G. B. Tiepolo*, St. Joseph and the Child, with four saints; 21 and 26. *Zuccarelli*, Landscape with Holy Family. Exit-wall: 41. *Canaletto*, Court of a palace.

Room XI (SALA DEI DISEGNI), containing smaller works by *Titian* and numerous old drawings. In the centre a stand with drawings of the Venetian school, and another with drawings of various schools. Left wall: 29. Frame with drawings by *Michael Angelo*; 23-27, 35. So-called sketch-book of *Raphael* (of doubtful genuineness). Right wall: 4-6. Frames with *Drawings by *Leonardo da Vinci*, including some of his famous caricatures; 2-6. *Venetian School*. — We now proceed to the right to —

Room V, with ceiling-paintings by *Benedetto Caliari* (Assumption) and *Tintoretto* (Allegories), the assembly-hall of the Academicians. Entrance-wall: 7. *Boccaccino* (?), Christ washing the disciples' feet; 1. *Bonifazio I.*, Madonna and saints; 30. *Moretto*, John the Baptist; *35. *Cima da Conegliano*, Tobias and the archangel, and two saints; 24. *Moretto*, Apostle Peter; 33. *Bissolo*, Holy

Family; 15. *School of P. Veronese*, Martyrdom of St. Justina. Opposite, 2. *Unknown Artist* (not *Giorgione*), Portrait; 37. *Tintoretto*, Portrait; *28 *Giov. Bellini*, Madonna; 25. *Marco Basaiti*, St. Jerome; no number, *Polidoro Veneziano*, Madonna with the donor and SS. John the Evangelist and Catharine; *32. *Buonconsiglio* (surnamed *Marescalco*), Three saints (1497); no number, **Jac. Tintoretto*, Portrait of the Venetian procurator Ant. Cappello; *41. *A. Mantegna*, St. George, grandly conceived, and executed with the delicacy of a miniature; 6. *Antonello da Messina*, Ecce Homo; *5. *Antonello da Messina*, Portrait; 9. *Girol. da Santa Croce*, Holy Family; no number, *Diana*, Madonna with saints; *Tintoretto*, Portrait of Soranzo (1564).

— We return through Room IX. to —

ROOM XIII (SALA DELL' ASSUNTA): **4. *Titian*, Assumption ('Assunta'), painted in 1516-18 for the Frari (p. 274), whose high-altar it once adorned.

'There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results, and the science with which these results are brought about. Focal concentration is attained by perspective science, applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom. . . . Something indescribable strikes us in the joyful innocence of the heavenly company whose winged units crowd together singing, playing, wondering and praying, some in light, some in half light, others in gloom, with a spirit of life moving in them that is quite delightful to the mind and the eye. Like the bees about their queen this swarm of angels rises with the beauteous apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned face and outstretched arms longs for the heaven out of which the Eternal looks down. To this central point in the picture Titians invites us by all the arts of which he is a master. . . . The apostles we observe are in shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels. The lifelike semblance of nature in these forms, and the marvellous power with which their various sensations of fear, devotion, reverent wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michaelangelo.' — *C. & C.*

Tintoretto, *2. Death of Abel ('one of the most wonderful works in the whole gallery', says Mr. Ruskin); *4. St. Mark releasing a condemned slave; *5. Fall of Man; 7. *Gentile Bellini*, High-altar with veneration of a relic of the Cross. Over the door **P. Veronese*, Ceres offering her gifts to the enthroned Venetia. 8. *Carpaccio*, Presentation in the Temple; *9. *Paolo Veronese*, Madonna and saints.

*10. *Giov. Bellini*, Madonna enthroned in a richly-decorated niche, with (l.) SS. Francis, Job, John, and (r.) Sebastian, Dominic, and Louis, and three angels on the steps of the throne (one of his finest works).

'Finely thought out is the concentration of light on the Virgin seated with the babe on her knee. . . . By means essentially his own, Bellini was here creating for the Venetian school something distantly akin to the ecstatic style of Angelico. . . . The 'canon' of Venetian art is truly stated to have been laid down in this picture.' — *C. & C.*

*11. *Marco Basaiti*, Call of the Sons of Zebedee, 1510, marking,

with No. 24 in Room VII, painted the same year, the highest level reached by Basaiti under the influence of Giov. Bellini.

Room XIV. Entrance-wall, 1. *Jac. Tintoretto*, Resurrection, with three senators; *Unknown Artist* (not *Giorgione*), Storm at sea (injured); 3. *Tintoretto*, Madonna and Child, with three senators.

*4. *Titian*, Pietà, his last picture, with which he was engaged at the time of his death in his 99th year, completed by *Palma Giovane* in 1576, as the inscription records.

'It may be that looking closely at the 'Pietà', our eyes will lose themselves in a chaos of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. In the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the 'Pietà' of Michaelangelo.' — *C. & C.*

8. *Padovanino*, Madonna in clouds; 13. *Le Brun*, Christ and Mary Magdalene; *Palma Giovane*, 18. Vision from the Apocalypse (angel marking the elect with the cross), 19. The four horsemen of the Apocalypse; 23. *Tintoretto*, Resurrection; 25. *Padovanino*, Marriage at Cana (1682); 27. *Tintoretto*, Doge Alvise Mocenigo; 30. *School of P. Veronese*, Madonna in glory, with St. Dominic below, distributing rosaries to pope, emperor, and king, doges, cardinals, and others (1573); 33. *Style of P. Veronese*, Scourging of St. Christina.

Adjoining the Academy on the left is the **Reale Istituto di Belle Arti**. To the left of the first court is a second, with the inner *Façade of Palladio's unfinished *Convent of Carità*.

C. Canal Grande.

The ***Grand Canal*, the main artery of the traffic of Venice, nearly 2 M. in length, and 33-66 yds. in width, intersects the city from N.W. to S.E., dividing it into two unequal parts, and resembling an inverted S in shape. Steam-launches and hundreds of gondolas and other craft are seen gliding in every direction. Handsome houses and magnificent palaces rise on the banks, for this is the street of the Nobili, the ancient aristocracy of Venice. A trip on the canal is extremely interesting; $\frac{3}{4}$ hr. at least should be devoted to it in order to obtain a glimpse of the principal palaces. The gondolier points out the chief edifices. The posts (*pali*) are painted with the heraldic colours of their proprietors. The following list begins at the Piazzetta.

LEFT.

Dogana di Mare (Pl. G, 6), the principal custom-house, erected by Benoni in 1682; the vane on the tower is a gilded Fortuna. — A little back, the *Seminario Patriarcale* (p. 247).

RIGHT.

Palazzo Giustiniani, now Hôtel Europa (Pl. b; G, 6), in the pointed style of the 14th cent.

Pal. Emo-Treves (17th cent.), containing Hector and Ajax, over life-size, Canova's last works (fee $\frac{1}{2}$ -1 fr.).

S. Maria della Salute (Pl. F, G, 6), see p. 247.

Pal. Dario-Angarani, in the style of the Lombardi (15th cent.; now the American Consulate).

Pal. Venier, a grand building, but the ground-floor only completed (now 'Maison Barbier').

Pal. Da Mula, pointed style of the 15th cent. Adjacent are the Venezia-Murano mosaic works.

Pal. Zichy-Esterhazy.

Pal. Manzoni - Angarani, by Tullio Lombardo (15th cent.), now a store.

Pal. Tiepolo-Zucchelli, now Hôtel Britannia (Pl. c; G, 6).

Pal. Contarini, 15th cent.

**Pal. Contarini-Fasan*, restored in 1857, and —

Pal. Ferro, now the Grand Hôtel, two handsome buildings.

Pal. Fini - Wimpffen, now united with the Grand Hôtel.

***Pal. Corner della Cà Grande**, built by *Jac. Sansovino* in 1532, with spacious inner court, now seat of the prefecture.

Pal. Barbaro, in the pointed style of the 14th cent.

Pal. Cavalli, in the pointed style of the 15th cent., with fine windows, property of Baron Franchetti, who has restored it (observe the new *Staircase).

Church of *S. Vitale*.

IRON BRIDGE (Pl. E, 6), constructed in 1854, between the *Campo della Carità* (steamboat-station) and *Campo San Vitale*.

LEFT.

Accademia di Belle Arti, see p. 218.

Pal. Gambara, 17th cent.

Palazzi Contarini degli Scrigni, one by *Scamozzi*, of the 16th, the other of the 15th cent.

Pal. degli Ambasciatori, 15th cent., with two statues on the façade (German embassy in 18th cent.).

***Pal. Rezzonico**, the former residence of Robert Browning who died here in 1889, a large edifice of the 17-18th cent., with arched windows and pillared balconies, erected by *Longhena* and *Massari*.

Two *Pal. Giustiniani*, in pointed style; now a mosaic-factory.

***Pal. Foscari** (called *Pal. Giustiniani* before the addition of

RIGHT.

Pal. Giustinian-Lolin, of the 17th century.

Cà del Duca, a plain house on the grand foundations of a palace begun for *Francesco Sforza*, duke of Milan, but left unfinished by order of the Republic.

Pal. Malipiero, Renaissance.

Campo S. Samuele, with a church of that name.

Pal. Grassi, 18th cent., restored by the late Baron Sina. Frescoes in the staircase by *P. Longhi*

LEFT.

the upper story by Doge Francesco Foscari), pointed style of 15th cent., a handsome structure, situated at the point where the Canal turns to the E., containing the Scuola Superiore di Commercio.

Pal. Balbi, Renaissance, erected by *Aless. Vittoria*.

Pal. Grimani, early-Renaissance.

Pal. Persico.

Pal. Tiepoletto, beginning of 16th cent.

**Pal. Pisani a S. Paolo*, in the pointed style of the 14th century.

Pal. Barbarigo della Terrazza.

Cà Cappello, at the corner of the side-canal Rio di S. Polo, property of Sir H. Layard, contains an interesting collection of pictures (Ercole di Giulio Grandi, Savoldo, Cosima Tura, Moretto, Boccaccino, Giov. Bellini, Carpaccio, Cima da Conegliano, and others; portrait of Sultan Mahomet II. by Gentile Bellini).

Pal. Grimani, erected by one of the Lombardi, Renaissance.

Pal. Bernardo, now the Russian consulate, is said to be the oldest Gothic edifice in Venice, with good tracery in the side-windows.

**Pal. Papadopöli*, formerly *Tiepölo*, Renaissance, recently fitted up in the Venetian style. Adm. only in absence of the owner, on special recommendation.

Pal. Pisani-Moretta, pointed style.

RIGHT.

Pal. Moro-Lin (Pl. E, 5), 17th cent., erected by Mazzoni.

**Pal. Contarini delle Figure*, early-Renaissance, 1504-64, with trophies on the walls.

Pal. Mocenigo, three contiguous palaces, that in the centre occupied by Lord Byron in 1818.

Pal. Garzoni, 15th cent.

**Pal. Corner Spinelli*, early-Renaissance, in the style of the Lombardi.

Pal. Cavallini, pointed style of 15th cent.

**Pal. Grimani*, Renaissance, chef d'œuvre of *Michele Sammiceli*, middle of 16th cent., now the Corte d'Appello; 'the principal type in Venice, and one of the best in Europe, of the central architecture of the Renaissance schools' (*Ruskin*).

LEFT.

RIGHT.

**Pal. Farsetti* (originally *Dandolo*), Romanesque style of 11th cent., now occupied (like the following) by the municipal offices (*Municipio*).

**Pal. Loredan*, coeval with the last, with coloured incrustation, once the residence of King Peter Lusignan of Cyprus, husband of Catharine Cornaro, whose armorial bearings are seen on different parts of the edifice.

'This palace, though not conspicuous, will be felt at last, by all who examine it carefully, to be the most beautiful palace in the whole extent of the Grand Canal'. — *Ruskin*.

Pal. Dandolo, early-Gothic, the modest residence of the celebrated Doge Enrico Dandolo (p. 203; café on the ground-floor).

**Pal. Bembo*, pointed style of 14th cent.

Pal. Manin, with façade by *Jac. Sansovino*, 16th cent., belonged to the last Doge Lod. Manin (p. 204); now *Banca Nazionale*.

The ***Ponte di Rialto** (*i.e.* 'di rivo alto'; Pl. G, 4), built in 1588-91 by *Antonio da Ponte*, 158 ft. long, 90 ft. wide, consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 12,000 piles. It is situated midway between the Dogana di Mare and the railway-station, and down to 1854 (p. 226) was the sole connecting link between the E. and W. quarters of Venice. — Description of the quarter near the Ponte Rialto, see pp. 230-233 and p. 239.

Pal. de' Camerlenghi, early-Renaissance, erected by *Guglielmo Bergamasco* (1525), once the residence of the chamberlains or officers of finance.

Fondăco de' Tedeschi, a German warehouse from the 13th cent. onwards. After a fire in 1505 it was re-erected by the state from a design by *Girolamo Tedesco* and again let to the Germans. The exterior and the turrets (removed) were decorated with frescoes by *Giorgione* and *Titian*, of which the only vestiges are a figure on the

LEFT.

Erberia, vegetable market (p. 239).

Pescheria (Pl. F, 4), fish-market, with modern iron colonnade.

Pal. Corner della Regina, erected by *Rossi* in 1724, on the site of the house in which Catharine Cornaro, Queen of Cyprus, was born; now the 'monte di pietà' or pawn-office.

***Pal. Pesaro**, now *Bevilacqua*, Renaissance, of 17th cent., by *Longhena* (not shown at present) contains sumptuous apartments and a hall with pictures for sale. Some of the grotesque heads on the exterior are clever.

Church of *S. Eustachio* ('*S. Staë*'), with rich baroque façade.

Pal. Tron, 16th cent.

Pal. Battagia, by *Longhena*.

***Fondaco de' Turchi**, Romanesque style of 10th cent., once (after 1621) a Turkish depôt, entirely restored of late and fitted up for the *Museo Civico & Correr* (p. 240). Steamboat-station (see p. 200).

RIGHT.

side facing the canal and a Justice by Titian above the door in the lane. The building is now the custom-house (*Dogana*). The lion over the door is modern.

Corte del Remer, 13th cent.

Cà da Mosto, 12th cent.

Pal. Mangilli-Valmarana, built by Visentini.

Pal. Michieli dalle Colonne, 17th cent.

Pal. Sagredo, pointed style of 14th cent.

***Cà Doro** (15th cent.), the most elegant of the palaces in the pointed style (p. 205). Steamboat-station (p. 200).

Pal. Fontana, late-Renaissance.

Pal. Grimani della Vida, 16th cent., in the style of Sammicheli.

Pal. Erizzo, pointed style of 15th cent.

***Pal. Vendramin Calergi**, early-Renaissance style, erected at the beginning of the 16th cent., one of the finest palaces in Venice, is the property of the Duca della Grazia.

Motto on the exterior, '*non nobis*'. It contains some fine old paintings (frieze by *Palma Giovane*, Triumph of Cæsar), and modern works (porter 25 c., attendant 1 fr.; not always accessible). Richard Wagner, the composer, died in this house in 1883.

Church of *S. Marcuola*, containing an early work by **Titian*: The boy Christ between SS. Andrew and Catharine.

Church of *S. Geremia*, with *Pal. Labia* (see below) behind it. Steamboat-station (Pl. D, E, 3).

Pal. Flangini, Renaissance (unfinished; façade terminating with a half-column).

LEFT.

RIGHT.

***Gli Scalzi** (Pl. D, 3; steam-boat-station), built by eight Venetian noble families in 1649-89, is perhaps the most imposing specimen of the Venetian baroque style (façade by *Sardi*). It was much damaged by the bombardment of 1849, but restored in 1860.

The high-altar, with its eight twisted columns, is a characteristic example of the architectonic errors of the age of its construction. Behind it is a Madonna, erroneously ascribed to *Giov. Bellini* (retouched).

IRON BRIDGE, completed in 1858.

S. Simeone Piccolo (Pl. D, 3, 4), erected in 1718-38, is an imitation of the Pantheon at Rome. — Adjacent is a house with a painted façade.

Stazione della Strada Ferrata (Rail. Station), see p. 198.

To the left, near the point where the Canal turns to the N.W., is the well-kept *Giardino Papadopoli* (Pl. C, D, 4; permesso at the Pal. Papadopoli, p. 227).

In the CANAREGGIO, which diverges from the Canal Grande at S. Geremia, rises, on the left, the **Pal. Labia** (Pl. D, E, 3; adm. 1 fr.), of the 17th cent., with *Frescoes by *Tiepolo* (on the first floor, Antony and Cleopatra). — Farther on, to the left, is the *Pal. Manfrin*, containing a picture-gallery, the best works of which were sold in 1856. It still contains about 200 pictures, all for sale (adm. 10-3; 50 c.).

Opposite, on the right side of the canal, is the *Ghetto Vecchio* (Pl. D, E, 2). Following the Canareggio farther, we pass *Pal. Savornian* on the left, and reach ***S. Giobbe** (Pl. C, 2), an early-Renaissance church with a fine portal.

The INTERIOR is embellished with fine stone-carving, particularly in the first chapel on the left, constructed by *Pietro Grimani* (d. 1553), above the first and second altars, and in the choir, which was decorated in 1462 by Doge Moro, who is buried here. Above the fourth altar to the left, SS. Peter, Andrew, and Nicholas, by *Paris Bordone*. The sacristy contains three early-Venetian paintings.

Adjoining the church is the former *Botanic Garden* (Pl. C, 2, 3), with gigantic cacti, now a nursery-garden.

D. From the Piazza of St. Mark to the Rialto Bridge and the Northern Quarters.

The **Merceria** (Pl. C, 5), which enters the Piazza of St. Mark under the clock-tower (p. 211), is the principal business-street of

Venice, containing attractive shops. It leads direct to the Rialto Bridge. In the second short street to the right is —

S. Giuliano ('*San Zulian*', Pl. G, 5), erected by *Sansovino* in 1553. The bronze statue of the founder, Thomas of Ravenna, in a sitting posture, is by the same master.

INTERIOR. 1st Altar to the left: *Boccaccino da Cremona*, Madonna and four saints. Chapel to the left of the high-altar: *Girolamo Campagna's* Dying Christ supported by angels, a relief in marble; *Paolo Veronese*, Last Supper. Above the high-altar: *Girol. da Santa Croce*, Coronation of the Virgin.

Returning to the Merceria, we soon observe the lofty choir of S. Salvatore appearing between the houses.

***S. Salvatore** (Pl. G, 5), by *Giorgio Spavento* and *Tullio Lombardo*, completed in 1534 (façade 1663) and recently restored, surmounted by three flat domes resting on circular vaulting, which is supported in turn on square domed corner-spaces. Burekhardt styles it the finest modern church in Venice. It is open all day.

RIGHT AISLE. Between the 1st and 2nd altars: Monument of Proc. Andrea Dolfin (d. 1602) and his wife; on the 2nd altar: Madonna with angels, by *Campagna*; between the 2nd and 3rd altars: *Monument of Doge Franc. Venier (d. 1556), by *Sansovino*; over the 3rd altar an *Annunciation by *Titian*, executed in his 89th year, in which 'the grandeur attained brings the painter as near to Michaelangelo in conception as it was possible for Titian to come' (C. & C.). The frame is by *Sansovino*. — TRANSEPT. On the right the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice. — CHOIR. *Transfiguration, high-altar piece by *Titian*, painted, like the Annunciation, about 1560 (injured; best light at midday); the chased silver *Altar-covering with 27 Scriptural representations, executed about 1290, is only seen on high festivals. — Chapel on the left: *Christ at Emmaus, by *Vitt. Carpaccio* (attributed by Mr. Ruskin to *Bellini*). — LEFT AISLE. Monument of three cardinals of the Cornaro family; below, Baptism of Christ by *N. Renieri*. — By the altar to the right of the organ, statues of SS. Rochus and Sebastian, by *Al. Vittoria*; over the altar to the left, a statue of St. Jerome, by *Tullio Lombardo*. SS. Augustine and Theodore on the sides of the organ are by *Franc. Vecelli*. Lofty architectural monument of the doges Girolamo (d. 1567) and Lorenzo Priuli (d. 1559), with gilded recumbent figures of the brothers.

Then to the right (N.) to the CAMPO S. BARTOLOMMEO, in which a bronze statue, modelled by Dal Zotto, was erected in 1883 to *Carlo Goldoni*, the poet (1707-93). For the church of S. BARTOLOMMEO, otherwise uninteresting, Dürer painted his celebrated Madonna and Child with the garlands of roses (now in Prague). To the right and left of the organ, SS. Lewis and Sinibald, and to the right and left in the aisles, SS. Sebastian and Bartholomew, all by *Sebastian del Piombo* (under Giorgione's influence). — The street to the E. leads past the church of S. LEO (Pl. G, H, 4; over the first altar on the left *Titian's* S. Jago de Compostella, 1565) to *S. Maria Formosa*, see p. 234. The *Ponte Rialto* lies to the W. of the Campo S. Bartolommeo (p. 228).

We cross the piazza in a straight (N.) direction, pass the *Fondaco de' Tedeschi* (p. 228) on the left, and reach, on the right —

S. Giovanni Crisostomo (Pl. G, 4), erected in the Renaissance style in 1483 by *Tullio Lombardo* (?).

First Altar on right, **Giov. Bellini*, SS. Jerome, Christopher, and Augustine in a mountainous landscape (his last signed work, in his 87th year, 1513): 'John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling' (Ruskin). At the sides are two saints by *Girol. da Santa Croce*, formerly the panels of an organ; two others are in the aisle to the left, in the chapel next the high-altar. High-altar (good light only at midday), **Seb. del Piombo*, St. Chrysostom with SS. Augustine, John the Baptist, Liberale, Catharine, Agnes, and Magdalene, the master's most important work while under the influence of Giorgione, painted about 1508, immediately before his departure — or Rome: 'there is much to characterise Sebastian in the ideal sensualism and consciously attractive bearing which distinguish the females on the left foreground' (*C. & C.*). Base of the altar, Entombment, a relief by an unknown master. Altar to the left, Coronation of the Virgin, and the Apostles, reliefs by *Tullio Lombardo*.

Beyond the church is the *Teatro Malibran* (Pl. G, 4); then, farther on, beyond the second bridge, the church of —

Santi Apostoli (Pl. G, 3), rebuilt in 1672, containing the *Cappella Corner* (which belonged to the earlier church), erected by *Gugl. Bergamasco*, 16th cent., with two monuments of the Corner family. To the right in the choir: *Cesare da Conegliano*, Last Supper; left, *Paolo Veronese*, Shower of Manna.

Opposite is the *Scuola dell' Angelo Custode* (Pl. G, 3, 4; German Prot. church), containing a Christ by *Titian*.

To the N.W. of the Campo SS. Apostoli runs the new Corso VI TORIO EMANUELE (Pl. F, G, 3), the broadest street in Venice, by which we may proceed past the church of *S. Felice* and the two canals of the same name to the —

***Palazzo Giovannelli** (Pl. F, 3; adm. generally by written permission procured beforehand), of the 15th cent., with sumptuously-furnished modern apartments, a handsome ball-room (with family-portraits by *Titian* and *Tintoretto*), and a room with modern pictures; in the boudoir, *Giov. Bellini* (according to Morelli, *Niccolò Rondinelli*), Madonna; **Giorgione*, Landscape ('La Famiglia di Giorgione'); **Titian*, St. Jerome; **Paris Bordone*, Madonna and saints.

The more remote quarters of the city are best visited by gondola. From the Rio S. Felice a side-canal, the Rio della Misericordia, leads to the left to the church of S. MARCILIANO (Pl. F, 2), which contains a Tobias and the Angel by *Titian* (above 1st altar on left), and *Tintoretto's* last work, a St. Marcilius (2nd altar to the right). — We now return to the Rio S. Felice, follow it to the N. for a short way, and then turn to the right into a side-canal, the N. bank of which is formed by the Fondamenta Zen. The high-altar-piece of the church of S. CATERINA here (Pl. E, F, 2; if closed, entrance through the Lyceum, Convitto Nazionale) is a **Marriage of St. Catharine* by *Paolo Veronese*. — Returning once more to the Rio S. Felice, we pass the *Abbadiazza della Misericordia* (closed), and reach the church of the —

***Madonna dell' Orto** (Pl. F, 2), also called *S. Cristoforo Martire*, with a beautiful late-Gothic **Façade* and a curious tower.

Above the main portal are an Annunciation and a statue of St. Christopher by *Bart. Buon the Elder*. The interior, with a flat wooden ceiling supported by ten columns and modern painted decorations, contains many good pictures.

RIGHT, 1st altar: * *Cima da Conegliano*, St. John the Baptist with SS Peter, Mark, Jerome, and Paul. At the 3rd altar: *Sansovino*, Conception of the Virgin. Between the 3rd and 4th altars: Monument of the Patrician Hieronymus Cavassa (17th cent.). At the 4th altar: *A. van Dyck*, St. Lawrence. Adjoining the 4th altar: * *Palma Vecchio*, St. Vincent surrounded by four other saints. Above the entrance of the sacristy, a sculptured head of the Virgin (15th cent.). In the SACRISTY: Virgin and Child, half-figure found in a garden (whence the name of the church), and restored by *Giovanni de Sanctis*. — CHAPEL ON THE RIGHT of the choir: *Girolamo da S. Croce*, SS. Augustine and Jerome; memorial tablet to *Tintoretto* (d. 1594), who is buried here. — In the CHOIR, (right) the Last Judgment (eloquently described and explained in 'Modern Painters', Vol. 2) and (left) Adoration of the golden calf, large works by *Tintoretto*. Over the high-altar an Annunciation, by *Palma Giovane*, with surrounding pictures by *Tintoretto*. — CHAPEL ON THE LEFT of the choir, altarpiece, a copy from *Pordenone* (p. 222, No. 25, R. vii). — In the LEFT AISLE the Capp. Contarini, containing busts of six members of the celebrated family of that name; among them those of the Cardinal and the Procurator, the two in the middle on the left and right respectively, by *Alessandro Vittoria*; altarpiece by *Tintoretto*, Miracles of St. Agnes; 2nd chapel on the left: (r.) *Tintoretto*, Presentation in the Temple; (l.) *Palma Giovane*, Crucifixion. 4th Chapel, to the left by the entrance: altarpiece by *Bellini*, Madonna (restored); (r.) *Lor. Lotto*, Pietà.

We now return and skirt the *Fondamenta Nuove* (Pl. G, 3, 1; view of the cemetery island and Murano) to the church of the —

Gesuiti (Pl. G, 3), erected in 1715-30 in the baroque style, entirely lined with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order.

At the HIGH-ALTAR are ten spiral columns of 'verde di Verona', or encrusted mosaic; in the centre a globe, with God the Father and the Son. The chapel to the right of the high-altar contains the monument and statue of Orazio Farnese (d. 1654); in the chapel on the left is the *Monument of Doge Pasquale Cicogna (d. 1595), with the recumbent *Statue of the deceased, by *G. Campagna*; then, in the LEFT TRANSEPT, the Assumption, an altar-piece by *Tintoretto*. In the 1st chapel on the left of the principal door is the *Martyrdom of St. Lawrence, one of the finest of the altar-pieces by *Titian*, who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michaelangelo'. Unfortunately it is darkened by age (seen best 11-12 a.m.). In the SACRISTY, above the door, Circumcision of Christ by *Tintoretto*.

We may return from this point past *S. Giovanni e Paolo* to the *Riva degli Schiavoni*; comp. pp. 236-238.

E. From the Piazza of St. Mark to S. Giovanni e Paolo, and thence to the Riva degli Schiavoni. Eastern Quarters.

From the small piazza on the N. side of St. Mark's, in which rises the monument of Manin (p. 210), we turn to the E., pass round the *Pal. Patriarcale* on the right, and observe opposite us the *Pal. Trevisani* (Pl. H, 5), or *Bianca Cappello*, built in the style of the Lombardi about 1500, with a fine façade. We cross the bridge (fine view of the back of the Palace of the Doges and of the

Bridge of Sighs), and traverse two small piazzas to the Campo and the church of —

***S. Zaccaria** (Pl. H, 5), erected by *Martino Lombardo* in 1457-1515 in mixed Gothic and Renaissance styles. The rounded arcades are borne by six Corinthian columns. The recess of the high-altar is Gothic. Façade later. Over the entrance the statue of St. Zacharias by *Al. Vittoria*.

The walls of the NAVE are covered with large pictures, all, except those over the altars, representing events in the history of the church. To the right of the entrance, over the bénitier, a statuette of John the Baptist by *Al. Vittoria*. On the wall to the left, above the second altar: **Madonna enthroned and four saints*, by *Giov. Bellini*: — this altarpiece, painted in 1505, shows, even more than the Baptism of Christ in S. Corona at Vicenza (p. 187), the growing mastery of Giovanni, and 'takes us with a spring into the midst of the Venetian moderns. . . . There is no other example up to this time of great monumental art in this school; none in which composition, expression, movement, effect, and colour are so richly combined with freedom of hand' (*C. & C.*). — The third arcade on the right leads to the CORO DELLE MONACHE (choir of the nuns). — In the CAPPELLA DI S. TARASIO (to the right of the high-altar; opened by the sacristan), three gilded **Altars in carved wood*, of 1443-44, with old Venetian **Pictures by Giov. and Ant. da Murano*. At the high-altar is a *Madonna of 1444*; the altars to the right and left are adorned with saints of 1443. Behind each altar is an angel of 1444 on a pedestal. — Third altar in the ambulatory, *Circumcision*, *School of Giovanni Bellini*. In the left aisle, the tombstone of *Alessandro Vittoria* (d. 1605), with a bust by the master himself, '*qui vivens vivos duxit e marmore vultus*'. — 2nd altar (1.), **Enthroned Madonna and saints*, *School of Palma Vecchio*.

We retrace our steps, from the first Campo beyond the bridge over the Rio della Paglia we take the Calle della Chiesa to the right (N.), cross the *Ponte Storto*, follow the Ruga Giuffa to the left (on the right is the Gothic *Arco Bon*), and thus reach the larger CAMPO S. MARIA FORMOSA, in which is situated —

S. Maria Formosa (Pl. H, 4), of early origin, but several times remodelled, a cruciform church covered with a dome, and with smaller domes over the sections of the aisles.

INTERIOR. 1st Altar on the right: ***Palma Vecchio*, St. Barbara and four saints, with a *Pietà* above, in the best and grandest form of Palma's art. 'St. Barbara's shape is grandiose and queenly. The glance, the massive hair, the diadem and vestments, the full neck and throat, are all regal; and the whole impersonation scents of the Giorgionesque and reveals the 16th century. It is the very counterpart of the fine-chiselled and voluptuous fair one who sits so gorgeously in her red dress and auburn locks amongst the three graces of the Dresden Museum' (*C. & C.*). — 2nd Altar: *Bart. Vivarini*, Mary, Anna, and St. Joachim (1473); 3rd Altar: *Palma Giovane*, Descent from the Cross. S. Transept: *L. Bassano*, Last Supper. Choir: modern frescoes by *Paoletti* (1844). — A' chapel, to which a staircase ascends (shown by the sacristan), contains (1.) a *Madonna and Child* by *Sassoferrato* and another by *Pietro da Messina* (a signed work of this rare master).

The *Palazzo Malipiero* in the Campo S. Maria Formosa dates from the beginning of the 16th cent. To the N.W., beyond the bridge, the picturesque *Porta del Paradiso*. — To the E. of S. Maria Formosa, beyond the Ponte Ruga Giuffa, are the *Pal. Querini* (p. 204) and the *Pal. Grimani*, erected in the 16th cent. under the influence of *Pietro Lombardo*. Little remains of its once famous

collection of antiquities; in the court, a statue of Augustus, only partially antique.

We leave the Campo S. Maria Formosa by the *Calle Lunga*, and, turning to the left before the first bridge, cross the Rio S. Giovanni in Laterano to the church of the Dominicans —

***S. Giovanni e Paolo** ('S. Zanipolo'; Pl. H, 4), begun in 1240 and completed in 1430, a very spacious and magnificent Italian-Gothic domed edifice, supported by ten columns. This church, next to St. Mark's the most-imposing at Venice, contains the burial-vaults of the doges, whose funeral service was always performed here.

RIGHT AISLE. In front: *Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with fifteen statues by the *Lombardi*; sarcophagus '*ex hostium manubiis*' (from the spoils of his enemies). By the 1st altar on the right: *Bissolo*, Madonna and saints; monument of Marc Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates; *Altarpiece in six sections by *Bellini*, or *Carpaccio*; monument of Senator Alb. Michiel (d. 1589). — To the right from the next chapel is the ORATORY. Above the door, Coronation of the Virgin, with numerous saints, by *Cima da Conegliano*; six pictures with three saints in each, by *Bonifazio III.*; in the corners, SS. Laurence and Dominic, by *B. Vivarini*. Over the doors of the sacristy the *Mausoleum of Bertucci, Silvestro, and Elisabetta Valier with their statues, a rich rococo monument in marble of the 18th cent., by various sculptors. The door on the left below it is an egress. The following chapel contains five reliefs in bronze and one (5th on left) in wood, scenes from the life of St. Dominic, by *Mazza* (1720).

[The RIGHT TRANSEPT is temporarily closed for restoration, now almost complete, and the pictures are at present in the Academy (p. 218). Among its contents were or are St. Augustine, an oil-painting by *Bart. Vivarini* (1475); tomb of General Niccolò Orsini (d. 1509), with equestrian statue; *Apotheosis of St. Antoninus, Bishop of Florence, an altarpiece by *Lorenzo Lotto*; stained glass designed by *Vivarini* (1473, restored in 1814).]

CHOIR. Tombs of the Doges: (r.) *Michele Morosini (d. 1382), in the late-Gothic style ('voluptuous and over-wrought', according to Mr. Ruskin), with a mosaic in the lunette, and Leonardo Loredan (d. 1521) by *Danese Cataneo*; (l.) *Andrea Vendramin (d. 1478; by *Alessandro Leopardi*, probably the most sumptuous monument in Venice, designed under the influence of antique Greek sculptures (the figures of the muses on the right and left are not the originals; see however, Chap. I. of 'Stones of Venice'), and *Marco Corner (d. 1368), Gothic. The magnificent high-altar dates from 1619. — In the CHOIR: 1st chapel to the right, tomb of the English Baron Windsor (d. 1574); 2nd chapel to the right, Renaissance altar with a statue of Mary Magdalene by *G. Bergamasco*; in the last chapel, tomb of L. Cavalli (d. 1384).

LEFT TRANSEPT. Above, by the entrance to the Chapel of the Rosary, a Group in marble by *Antonio Dentone*, 15th cent., St. Helena presenting General Vittore Cappello with the marshal's baton; over the door the monument of Doge Antonio Venier (d. 1400), and of his wife. — The CAPELLA DEL ROSARIO, founded in 1571 to commemorate the victory of Lepanto, was destroyed by fire in Aug., 1867, but is being rebuilt. Of its former valuable contents nothing remains but blackened and mutilated fragments of reliefs in marble, scenes from the life of the Saviour and the Virgin, by *Bonazza*, *Torcelli*, and other masters from 1600 to 1732. At the time of the fire a celebrated picture by *Titian*, St. Peter Martyr attacked and murdered in a wood, and a Madonna by *Giov. Bellini* had unfortunately been deposited in the chapel during the repair of the church, and were burned. — Farther on in the church, Monument of the wife and daughter of Doge Antonio Venier, 1411; monument, with equestrian statue, of Leonardo da Prato (d. 1511).

LEFT AISLE. On the right and left of the door of the *Sacristy*, admirable wood carving by *Brustolone* (18th cent.). Over the door busts of Titian and the two Palmas, by *Jac. Albarelli*, 17th century. — In the **SACRISTY**: to the left of the altar, Christ bearing the Cross, by *Alvise Vivarini* (about 1500; signature forged; restored). — Then *Mausoleum of Doge Pasquale Malipiero (d. 1462); tombstone of the senator Bonzio (d. 1508), under it statues of St. Thomas by *Antonio Lombardo* and St. Peter Martyr by *Paolo da Milano*; in the niches, (r.) the recumbent effigy of Doge Michael Steno (d. 1413), formerly painted, (l.) that of Aloiso Trevisan (d. 1528, aged 23); monument with equestrian statue of General Pompeo Giustiniani (d. 1616) by *F. Terilli*; *Monument of Doge Tommaso Mocenigo (d. 1423), Gothic, by two Florentines; monument of Doge Niccolò Marcello (d. 1474) by *Pietro Lombardo*; 2nd altar, left of the principal entrance, early copy of Titian's martyrdom of St. Peter (p. 235), presented by King Victor Emmanuel to replace the picture which was destroyed; monument, with equestrian statue, of Orazio Baglioni (d. 1617); over the last altar a statue of St. Jerome by *Aless. Vittoria*; adjoining it, the monument of the Marquis de Chasteler (d. 1825) who distinguished himself in the Tyrolese war in 1809. At the entrance-wall, Mausoleum of Doge Giov. Mocenigo (d. 1485) by *Tullio Lombardo*. Over the **PRINCIPAL ENTRANCE** the immense mausoleum of Doge Luigi Mocenigo, his wife, and Doge Giov. Bembo (d. 1618).

Adjoining S. Giovanni e Paolo is the rich façade (1485) of the ***Scuola di S. Marco** (Pl. H, 4), erected by the *Lombardi*, with singular reliefs in perspective, two lions. In the pediment over the portal is a *Relief representing St. Mark surrounded by his fraternity, attributed to *Bart. Buon the Elder*. The building, used as a hospital (*Ospedale Civile*) since 1815, contains 50 rooms for 600 patients. The large sick-room has a magnificent ceiling. Connected with it is the old chapel of S. Maria della Pace, which once contained Marino Falieri's tomb (p. 216). — To the S., on a lofty and elegant pedestal of marble, rises the equestrian ***Statue of Bartolommeo Colleoni** (d. 1475, buried at Bergamo, p. 149), general of the Republic, modelled by Leonardo da Vinci's teacher *Andr. Verrocchio* (his last work) and cast in bronze by *Aless. Leopardo*, who also designed the handsome pedestal (1495).

'I do not believe there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartolommeo Colleoni'. — *Ruskin*.

***S. Maria dei Miracoli** (Pl. G, H, 4), in the vicinity, recently restored, is a small, early-Renaissance church without aisles, erected in 1480 under the influence of *Pietro Lombardo*, and richly encrusted with marble on the façade, on the side next the canal, and in the interior. The quadrangular domed choir, twelve steps higher than the nave, is peculiar (below it is the sacristy). On the right and left are ambos, or lecterns where the epistles and gospels are read, as in ancient Christian churches. The *Decorations are by *Pietro Lombardo*. The coffered barrel-vaulting was painted by *Pennacchi*. In the passage leading to the sacristy is a relief of the *School of the Lombardi*, being a copy with variations of Leonardo's Last Supper (p. 105).

We follow the lane passing on the S. side of S. Giovanni e Paolo and the baroque *Ospedaletto Church* (Pl. H, 4), to the E., cross the *Rio di S. Giustiniano*, go a few paces to the right, and enter the side-street on the left, which brings us to —

S. Francesco della Vigna (Pl. I, 4), the interior of which was constructed in 1534 by *Jac. Sansovino*, the façade by *Andr. Palladio* in 1568-72, with bronze statues by *Tiziano Aspetti*.

At the ENTRANCE two holy-water vessels with John the Baptist and St. Francis, statuettes in bronze by *Vittoria*. 1st Chapel on the right: Last Supper, by *Franc. da Santacroce*; 3rd chapel, encrusted with coloured marble, with the monuments of the doges Francesco and Alvise Contarini (d. 1624, and 1684). RIGHT TRANSEPT, Enthroned Madonna, by *Fra Antonio da Negroponte* (about 1450). In the CHOIR, on the left, monument of Doge A. Gritti (d. 1538). — To the left of the choir, in the *CAPPELLA GIUSTINIANI, is an altar with excellent reliefs in marble by an unknown artist of the 15th cent.: Last Judgment below; above (as an altar-piece), St. Jerome and four saints; over them Madonna and angels; at the sides of the chapel twelve prophets and the four Evangelists; higher up, the history of Jesus in eighteen sections; below, on the altar, the history of St. Jerome in three sections. — In the chapel of the CLOISTERS, adjacent to the N., opposite the entrance of the left transept, Madonna and four saints, by *Giov. Bellini* (1507; spoiled). — LEFT TRANSEPT: over the pulpit, God the Father and Christ, by *Girolamo da Santacroce*, retouched. To the left: 2nd chapel, Altar with statues of SS. Rochus, Antonius Abbas, and Sebastian by *Al. Vittoria*; 3rd chapel, in white marble, containing busts of the Patriarch and Doge Sagredo, erected in 1743; over the altar the statue of S. Gherardo; 5th chapel (at the principal door), Madonna and four saints, by *Paolo Veronese* (injured.)

A little to the S. in the Rio della Pietà is the church of S. LORENZO (on the right), containing a fine iron screen and statues of SS. Lawrence and Sebastian by *Girol. Campagna* (at the high-altar). On the left is the church of **S. Giorgio degli Schiavoni** (Pl. I, 5), with a good Renaissance façade of 1551, occupying the site of a priory granted in 1451 to a Dalmatian (Slavonic) Brotherhood for the succour of poor Dalmatian sailors and others in Florence.

The INTERIOR, with a low wooden ceiling, is adorned with *Paintings by *Vittore Carpaccio*, illustrating the lives of the three great Dalmatian saints, Jerome, George, and Tryphonius. On the right are three scenes from the life of St. Jerome, the best of which is the Death of the saint. Opposite and on the left of the altar are three from the life of St. George, including a fine representation of his combat with the Dragon, in a beautiful landscape. Next the altar on the right, the legend of St. Tryphonius. Mr. Ruskin has devoted the first supplement ('The Shrine of the Slaves') of 'St. Mark's Rest' to a description of these paintings. Above the high-altar is a Madonna by *Vinc. Catena*. The ceiling of the oratory, on the first floor, to the left, is beautifully painted by *Palma Vecchio*.

Farther S. we come to the church of *S. Antonino*, where we cross the bridge to the right to —

S. Giorgio dei Greci (Pl. I, 5), erected in 1561 by *Jac. Sansovino*, with an elegant campanile and an ikonostasis adorned with Byzantine paintings on golden ground. The head of Christ in the dome is said to have been designed by Titian. — Returning to S. Antonino, and resuming a S. direction, we soon reach —

S. Giovanni in Bragora (Pl. I, 5), a church of early origin, entirely restored at the beginning of the 18th cent.

Beyond the 1st chapel on the right, on the wall of the church, *Bissolo* (not Ant. Vivarini), SS. Andrew, Jerome, and Martin, the last on horseback; **Paris Bordone*, Last Supper. — 2nd CHAPEL on right: *Alvise Vivarini* (according to Mr. Crowe; attributed to *Giov. Bellini*), Madonna and Child. — On the pillar before the choir-chapel: right, **Cima da Conegliano*, Con-

stantine and St. Helena by the Cross, 1502. At the back of the high-altar: **Cima da Conegliano*, Baptism of Christ, 1494. On the pillar to the left, *L. Vivarini*, Resurrection. Beyond the 1st chapel on the left, on the wall of the church, *Bart. Vivarini*, Madonna with St. Andrew and John the Baptist; under it, *Cima da Conegliano*, Legendary scenes and saints, originally a predella of the above-named picture. This church can be seen with advantage only in bright weather.

A little to the S. of S. Giovanni in Bragora is the *Riva degli Schiavoni* (p. 217).

We may go towards the E., past *S. Martino* (by Sansovino, 1540; font with four kneeling angels by Tullio Lombardo, 1484; above the main entrance, Last Supper by Girolamo da Santacroce, 1549), to the —

***Arsenal** (Pl. K, L, 5), which at the zenith of the Republic employed 16,000 workmen, but in the 18th cent. 2000-3000 only. In front of it rise four famous antique lions, brought from the Piræus in 1687; the body of the large one on the left bears Runic inscriptions (by the Normans, 10th cent.?). Handsome Renaissance gateway of 1460. The Docks are shown by permission of the Admiralty. Admission to Museum, see p. 202.

MUSEUM (cross the court and mount staircase on left). *First Floor.* Interesting collection of models of ships of all periods, including a model and the scanty remains and fine views of the Bucintoro, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 216) into the Adriatic, which he thus symbolically wedded; model of the system of piles on which the city is to a great extent built. — *Second Floor:* Fine collection of weapons; by the entrance, statue of Vittorio Pisano (1380); monument to Admiral Angelo Emo (d. 1792), by *Canova*; several trophies of historical interest, banners from the battle of Lepanto, armour of former doges, of the Condottiere Gattamelata, and of Henry IV. of France; revolvers and breech-loaders of a primitive description (16th cent.), a finely-executed culverin of steel, adorned with reliefs, instruments of torture, iron helmet found near Aquileia, bust of Napoleon of 1805. (Explanatory inscriptions on each object; fees officially prohibited.)

In front of the museum stands the Monument of *Count von der Schulenburg*, marshal in the Venetian service (d. 1747), who directed the famous defence of Corfu against the Turks in 1716.

We next follow the *Rio dell' Arsenal* to the S. to the church of *S. Biagio* (Pl. K, 6), containing the monument of Admiral Angelo Emo, by *Canova's* teacher Ferrari-Toretti. A monument by Benvenuti, erected in front of the church in 1885, commemorates the inundation of March, 1883.

The Via Garibaldi leads hence to the **Giardini Pubblici** (Pl. L, M, 7), a pretty park, laid out by Napoleon in 1807 on space obtained by the demolition of several monasteries. *Monument of Garibaldi* by Michieli, 1887. At the S. end is a hill with a café, and a small zoological garden. Fine view of the city and lagoon. Electric light in summer. — Steam-launches, see p. 200.

The adjacent church of S. GIUSEPPE DI CASTELLO (Pl. M, 6), entered from the N. side of the Rio Giuseppe beyond the bridge, contains ceiling-paintings with very effective perspective: over the 1st altar on the right, Archangel Michael and Senator Michiel

Buono, by *Tintoretto*; behind the high-altar, Adoration of the Shepherds, by *Paolo Veronese*; to the left, bust of Hieronymus Grimani by *A. Vittoria* (1570); monument of Doge Marino Grimani and his wife, by *Scamozzi*.

S. Pietro di Castello (Pl. M, 5), a domed church on the island of *S. Pietro*, separated from the town by the broad *Canal di S. Pietro*, an ancient foundation, was the cathedral of the Patriarch of Venice down to 1807. Façade by *Smeraldi*, 1596; interior restored in 1621. Handsome campanile of 1474.

The INTERIOR is of little interest. Above the side-entrance on the right is a monument of the 14th century. Between the 2nd and 3rd altar on the right is a marble throne from Antioch, with Saracenic ornamentation and verses from the Koran in Cufic characters. The high-altar, designed by *Longhena*, enshrines the bones of S. Lorenzo Giustiniani. A statue of the saint (15th cent.) occupies a niche behind. In the chapel of the left transept are two alto-reliefs in marble, by *Mich. Ungaro*, 17th cent.: Consecration by Pope Paul V. of the Patriarch Franc. Vendramin as cardinal, and an allegory of death.

This was the scene of the Rape of the Venetian Maidens by the Triestine pirates in 944, the story of which has been told by Rogers in his 'Brides of Venice'. The pirates were followed and vanquished, and the brides brought back in triumph.

Napoleon converted the adjoining Patriarchal Palace into barracks, and transferred the patriarchate to St. Mark's (p. 208).

F. Quarters to the West of the Canal Grande.

The *Ponte Rialto* (Pl. G, 4, pp. 228 and 231) is a good starting-point for a visit to the quarters of the city lying W. of the Grand Canal. Immediately beyond the bridge are (left) the *Fabbriche Vecchie*, erected in 1520 by *Scarpagnino*, and the *Fabbriche Nuove*, erected in 1555 by *Sansovino*, as public offices and warehouses. On the right the *Pal. de' Camerlenghi* (p. 228). Farther on (right) is *S. Giacomo di Rialto*, the oldest church in Venice (closed, being in a ruinous condition), said to have been built about 520. — In the *Vegetable Market* here (*Erberia*; Pl. G, 4) fruit is generally good and cheap, especially in the morning. On the farther side of the market is a short column of Egyptian granite, to which a flight of steps ascends, borne by a kneeling figure, '*Il Gobbo di Rialto*'. From this column were promulgated the laws of the Republic.

Not far from the market, at the entrance to the *Ruga Vecchia* (p. 242), is situated **S. Giovanni Elemosinario** (Pl. F, 4), built by *Scarpagnino* in 1527. This church should be visited in bright weather. Entrance by the gateway adjoining the campanile.

*High altar-piece by *Titian*, S. Giovanni Elemosinario (about 1530): — 'St. John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme; but Titian was a genius and it is surprising with what power he conceives and carries out his idea. . . . The forms are natural, but of good scantling, moving

boldly, yet appropriately, foreshortened with daring yet without strain, the nude correct, the modelling masterly. . . . His colouring is gorgeous, his command of line surprising, his touch unsurpassable' (*C. & C.*). — Chapel to the right, *Altar-piece, SS. Sebastian, Rochus, and Catharine, a masterpiece by *Pordenone*. — To the left, in the nave, *Marco Vecelli*, Doge Grimani giving alms; to the right, *L. Corona*, The blessing of the manna.

Passing the entrance of the *Ruga Vecchia*, and continuing our way from the Rialto Bridge direct to the N. W., we cross a canal and arrive at the Campo and Church of **S. Cassiano** (Pl. F, 4). This church, built in 1611, contains two fine pictures: 1st altar on the right, John the Baptist and four saints, by *Palma Vecchio*; 3rd altar on the same side, Visitation of the Virgin, by *Leandro Bassano*. In the apse are three paintings by *Tintoretto*, the *Crucifixion, the Resurrection, and the Descent into Hades.

We next cross the Rio S. Cassiano to the W., take the second side-street to the left (*Calle della Regina*), and again turning to the right reach the church of —

S. Maria Mater Domini (Pl. F, 4), founded in 1510. Façade with fine marble sculptures by *Jac. Sansovino* (1540); 2nd altar to the right: *Vinc. Catena*, Martyrdom of St. Christina (1520, early work); right transept, Finding of the Cross, a fine work by *J. Tintoretto*; opposite, Last Supper, by *Bonifazio III.*; beneath, a Byzantine relief of the Madonna. — Not far hence, on the Grand Canal, is the *Pal. Pesaro* (p. 229).

Continuing our course towards the N.W., and turning into a side-street on the right, after crossing three canals, we reach the entrance of the —

***Museo Civico**, with which is united the *Correr Collection*, and which is arranged in the former *Fondaco dei Turchi* (Pl. E, 3; p. 229). Admission daily, 9-3, 1 fr.; Sun. free. Catalogue (deficient), 1 fr. (Steamboat-station, see p. 200.)

In the court and beside the staircase-walls is a series of sculptures of various epochs. The court also contains, in the centre, a number of ornamental fountain-spouts and, at the back a colossal statue of Agrippa, supposed to have been brought from the Pantheon, formerly in the *Pal. Grimani* (p. 234). — To the right is a room with an ethnographical collection from Central Africa (*Raccolta Miani*).

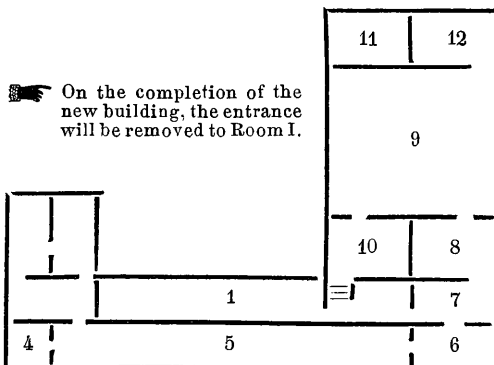
On the FIRST FLOOR is the LIBRARY, open daily, 10-3.

The SECOND FLOOR contains the **Art Collections**. On the landing is a relief of two boys with an urn, with a Greek inscription ('From death to life'). To the right is Room I. Wood-cuts, engravings, and drawings. In a frame, large bird's-eye view of Venice, printed from a wooden block carved by *Zuan Andrea* (1500), probably after a drawing by *Jacopo dei Barbari*; also the original block of which the last is an impression. On the wall are drawings (25. *School of Mantegna*, Battle-scene). — Rooms II. and III. are not yet open. The former is to contain the *Raccolta Canoviana* and musical instruments, the latter, national relics ('*Memorie Patriotiche*'). These collections are at present in the adjoining *Casa Correr*.

Room VII, opposite Room I., is the temporary entrance to the museum. It is advisable to begin our inspection at —

Room IV. In the centre, 22. Bronze bust of the 15th cent. (by *Ant. Rizzo*?); portraits of two doges, said to be Franc. Foscari and Giov. Mocenigo, of the *School of Bellini*; brass candelabrum. Ancient and mediæval

bronzes and artistic technical works. Pictures of the 14th and 15th cent. on the wall. — Room V. Weapons and banners, including some finely ornamented halberds and a Turkish standard. — Room VI. Carvings in ivory and wood. On the walls paintings of the Northern Schools: 15, 16. *Craesbecke*, Peasants brawling; 38. *Swabian School*, Bearing of the Cross; 58. *Pieter Brueghel the Younger*, Adoration of the Magi, snowy landscape; 84, 85. *Callot*, Gipsies. — Room VII. On the wall, opposite the window: *23. *Giov. Bellini*, Transfiguration (a youthful work, here assigned to Mantegna); 24. *Marco Palmezzano*, Bearing of the Cross; by the exit: *43. *Cosimo Tura*, Pietà. In the centre are several *Portraits (15th cent.) in the *Style of Giov. Bellini* and *Antonello da Messina*, including a youth with a laurel-wreath. — Room VIII. Majolica and terracotta. At the bottom of the cabinets, *Nos. 63-70, a series of plates from the manufactory of Castel Durante (not Faenza as stated in the catalogue), painted with scenes from Ovid's Metamorphoses (blue on a white ground). Pictures: at the window, 19. *Gir. da Santacroce*, Holy Family; in the centre, to the left: Portrait of Fernando Avalos, viceroy of Sicily, husband of Vittoria Colonna, afterwards Michaelangelo's friend; to the right, *Ansuino da Forlì* (?), Portrait. — Room IX. On the ceiling the flag of the Bucintoro



(beginning of the 18th cent.; comp. p. 238). Beneath is a cabinet with *Ornaments of the 17th cent., in agate and silver gilt, showing the arms of the Pisani-Grimani families; a glass wedding-goblet of the 15th cent., adorned with enamelling. Two cabinets with intaglios and cameos. At the sides, a collection of Venetian coins. Paintings: on the window-wall near the exit, *46. *Giov. Bellini*, Crucifixion with the Virgin and St. John (ascribed to Mantegna), an early work; on the opposite wall, 24. *Marco Basaiti*, Madonna and donor; *27. *Giov. Bellini*, Pietà (with forged monogram of Dürer). — Room X. Artistic products of the industrial arts. Pictures: 5. *Longhi*, Portrait of Goldoni; 31. *P. Longhi*, The artist painting the portrait of a masked lady. On an easel, *Carpaccio, Two courtizans. At the window, an early Renaissance marble-bust, inscribed 'Carolus Zenus'. — On the other side of Room IX. is —

Room XII. Glass, porcelain, and enamel; second-rate pictures. — Room XI, to the left, contains the unimportant Giustiniani Collection.

S.W. of the Fondaco dei Turchi and Museo Civico is the church of **S. Giacomo dell' Orio** (Pl. E, 4), one of the quaintest churches in Venice, rebuilt in the 13th and 16th cent., with a timber-roof.

On the entrance-wall, to the right, **Giov. Buonconsiglio*, St. Sebastian and two other saints. The right aisle contains a vestibule adorned with a column of *verde antico*, and a picture by *Franc. Bassano*, John the

Baptist, under a richly-decorated vaulted roof. In the left transept, opposite the pulpit: *Lorenzo Lotto*, Madonna (injured and badly lighted).

S. Simeone Piccolo, *Gli Scalzi*, and the station, see p. 230.

The direct route from the Rialto to the Frari leads past *S. Giovanni Elemosinario* (p. 239) through the *RUGA VECCHIA* (Pl. F, 4), and crosses the *Campo S. Aponal* or *Apollinare*. Near the church of the same name is the *Pal. Albrizzi* (fine stucco-embellishments in the interior, by *Al. Vittoria*) and beyond it the *CAMPO S. POLO* (Pl. E, F, 4; in the neighbouring *Rio di S. Polo* is the *Pal. Corner-Mocenigo*, with a good façade by *Sammicheli*). Passing between the church of *S. Polo* and its campanile of the 14th cent., we cross the *Rio S. Polo*, take the second side-street to the right, and the fourth to the left, leading to the former church of the Franciscans, or the —

***Frari** (*S. Maria Gloriosa dei Frari*, Pl. E, 5; steamboat station *S. Tomà*, see p. 200), a cruciform church, one of the largest and most beautiful at Venice, in the Gothic style with the peculiar Italian modifications (twelve circular buttresses), erected about the middle of the 13th cent., and completed before 1338. It contains numerous monuments, sculptures, and pictures, and like *S. Giovanni e Paolo* (p. 235) is the last resting-place of many eminent men. The rounded terminations of the façade are much later than the church. Over the portal is a statue of the Madonna (14th cent.). Beside the portal of the left transept is a *Relief of the Madonna and angels, by the brothers *Massegne* (about 1400).

Interior. **RIGHT AISLE.** Adjoining the 1st altar, the large monument of *Titian* (d. 1576), erected by *Emp. Ferdinand I.*, completed by *Luigi and Pietro Zandomeneghi* in 1852. In the centre, above the dedication 'Titiano Ferdinandus I. 1852', between four columns, *Titian* sitting by an angel and uncovering the statue of *Sais*; by the columns are figures representing Sculpture, Architecture, Painting, and Wood-carving. On the wall are reliefs of the three most celebrated pictures of *Titian*, the Assumption (p. 218), Death of *St. Peter Martyr* (p. 235), and Martyrdom of *St. Lawrence* (p. 233); above, left and right of the vaulting, Entombment and Visitation, his last and first pictures (comp. p. 218); above these the lion of *St. Mark*. Below are two figures with tablets: 'Eques et comes Titianus sit. Carolus V. 1553', and 'Titiano monumentum erectum sit. Ferdinandus I. 1839'. — Over the 2nd altar: *Salviati*, Presentation of *Mary* in the temple; adjacent, the monument of *Almerico d'Este* of *Modena*, a general of the Republic (d. 1660), with a statue; 3rd altar, **St. Jerome*, a statue by *Alessandro Vittoria*, said to possess the features and figure of *Titian* when in his 98th year.

RIGHT TRANSEPT. *Monument of *Jacopo Marcello* (d. 1484), a sarcophagus borne by three male figures; altar-piece in four sections by *Bart. Vivarini* (1487). — On the right, near the door of the sacristy, the Gothic monument of *Beato Pacifico* (d. 1437). Over the door of the sacristy, the monument of *Benedetto Pesaro* (d. 1503), by *L. Bregno*. Near the door, on the left, wooden equestrian statue of the Roman prince *Paolo Savello* (d. 1405). — In the SACRISTY, opposite the door, a shrine with reliefs in marble of the 17th century. **Altarpiece in three sections, a Madonna and saints, by *Giov. Bellini* (1488), in a beautiful Renaissance *Frame: 'the gentlest and most elegant emanation of *Bellini's* art. . . the Virgin handsome and pensive, the children pretty in their crowns of leaves, the saints in admirable proportion' (*C. & C.*).

CHOIR CHAPELS. 2nd Chapel on the right: on the right, the monument of *Duccio degli Alberti*, on the left, that of an unknown warrior, both fine works of the 14th century. — Choir: (r.) Gothic mausoleum of the Doge *Franc.*

Foscari (d. 1457), (1.) Early Renaissance tomb of the *Doge Niccolò Tron (d. 1473), both by *Ant. Rizzo*. Titian's Assumption of the Virgin (p. 218) was at one time the altarpiece here. — *Chapels on the left*: 1st, altarpiece, Madonna and saints, by *Licinio Pordenone* (about 1530). — 2nd, (r.) monument of Melch. Trevisano (d. 1500), the altar in coloured and gilded carved wood, in the centre John the Baptist in wood, by *Donatello*; 3rd, altarpiece, St. Ambrose and saints, above, Coronation of the Virgin by *Alvise Vivarini* and *Marco Basaiti*; right, St. Ambrose on horseback expelling the Arians, by *Giov. Contarini*.

LEFT TRANSEPT. *Altarpiece in 3 sections, St. Mark with saints, by *Bart. Vivarini* (1474).

LEFT AISLE. *Baptistery*: altar in marble, above, Madonna and four saints, by the *Massegne* (about 1400); over the font a statue of John the Baptist, by *Sansovino*. Farther on: Tomb of Bishop Jac. Pesaro (d. 1547).

**Altarpiece, Madonna of the Pesaro family, by *Titian* (1526).

More elaborate and studied, and in every sense grandiose, the 'Madonna di Casa Pesaro' reveals more surely than the 'Annunciation' (Scuola di S. Rocco, p. 244) the breadth of Titian's talent, and takes us, not without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture — the most splendid and solemn union of the laws of composition and colour with magic light and shade. . . . Far away from those humble conceptions of place which mark the saintly pictures of earlier times, the Pesari kneel in the portico of a temple, the pillars of which soar to the sky in proportions hitherto unseen. . . . The Virgin sits on her throne, bending down in a graceful kindly way, and directs her glance towards the kneeling 'Baffo' (Jacopo Pesaro, Bishop of Paphos), her white veil falling over one shoulder, but caught on the other by the infant Christ, who peeps with delightful glee from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). . . . To the left front of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Baffo, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound by a rope symbolizes the victory of the Pesari. Below, to the right, are Benedetto Pesaro and the members of his family (*C. & C.*).

Monument of Doge Giov. Pesaro (d. 1659), of a rich architectural character, occupying the entire wall, with figures of negroes as bearers, by *Longhena*. *Mausoleum of Canova (d. 1822), '*principi sculptorum aetatis suae*', erected in 1827 from the master's own design for Titian's monument, executed by Canova's pupils *Martini*, *Ferrari*, *Fabris*, and others (comp. p. 198). — By the W. portal the sarcophagus of Pietro Bernardo (d. 1538), by *Al. Leopardi*: 'nothing can be more detestable or mindless in general design, or more beautiful in execution' (*Ruskin*).

In the NAVE a high parapet of marble, covered with two series of reliefs, separates the choir-seats from the rest of the church. Elegantly carved stalls, by *Marco da Vicenza*, 1468, semi-Gothic in style.

The adjacent monastery contains the *Archives* of Venice, one of the most magnificent collections of the kind in the world, comprising about 14 million documents, the earliest of which dates from 883. They are deposited in 298 different apartments (adm. on weekdays, 10-2). — In this neighbourhood is the *Scuola di S. Giovanni Evangelista*, with a handsome portal by *Pietro Lombardo* (1481).

Beyond the Archives is the church of **S. Rocco** (Pl. D, E, 5), dating from 1490 and 1725, and like the adjacent Scuola di S. Rocco, which we visit in connection with it, containing numerous pictures by *Tintoretto*. (These are all described at length by Mr. *Ruskin* in the 'Venetian Index' of 'Stones of Venice'.)

1st altar on the right: *Sebast. Ricci*, St. Francis of Paola raising a dead child. On the right, the Annunciation, beyond it the Pool of Bethesda, and above the latter St. Rochus in the wilderness, all by *Tintoretto*. Chapel to the right of the choir: *Titian*, Christ dragged to Golgotha, ascribed by Vasari to *Giorgione*; in the lunette, *Andrea Schiavone*, God the Father. In the choir, to the right, St. Rochus in the hospital, above, St. Rochus healing animals, to the left above, Capture of St. Rochus, with an angel appearing to the saints in prison, all by *Tintoretto*. Behind the entrance to the sacristy, to the left, *Pordenone*, St. Sebastian, in fresco. On the left side of the church, *Fumiani*, Expulsion of the money-changers from the Temple; above it, *Pordenone*, St. Rochus and St. Martin; 1st altar on the left, *Seb. Ricci*, St. Helena.

In the alley to the left of the church is the entrance to the ***Scuola di S. Rocco** (Pl. D, E, 4), begun in 1517, and containing the council-halls of the brotherhood. It possesses a magnificent façade, and a handsome old staircase and halls. The walls of the latter are adorned by *Jac. Tintoretto* (1650-78), whose important historical position, as the first of the Venetian painters to represent Scriptural scenes in a perfectly naturalistic manner, is nowhere more distinctly to be appreciated (adm. p. 203; good light necessary).

‘As regards the pictures which it contains, it is one of the three most precious buildings in Italy (the others being the Sistine Chapel and the Campo Santo of Pisa); buildings, I mean, consistently decorated with a series of paintings at the time of their erection, and still exhibiting that series in its original order Whatever therefore the traveller may miss in Venice, he should give unembarrassed attention and unbroken time to the Scuola di San Rocco’. — *Ruskin*.

LOWER HALL, in front, to the left: 1. Annunciation, *2. Adoration of the Kings, 3. Flight into Egypt, with attractive landscape, 4. Slaughter of the Innocents, 5. Mary Magdalene, in a landscape under evening-light. On the altar, *Girol. Campagna*, statue of St. Rochus. On the right, Landscape with St. Mary of Egypt; between the staircases, Circumcision of Christ; in front, Assumption of the Virgin. On the right side of the staircase over the first landing is an *Annunciation by *Titian*, painted in 1525 and suggestive of ‘the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian’s time’. Opposite, a *Visitation by *Tintoretto*. The frescoes on the walls of the upper staircase, referring to the plague, are by *Zanchi* (1666; on the right) and *Uegni* (1673; on the left).

At the top, on the right, is a small room containing an Ecce Homo, an early work by *Titian*. — In the LARGE HALL, above the door, Raising of Lazarus; then Christ feeding the multitude. At the altar, St. Rochus in clouds; at the sides, statues of St. Sebastian and John the Baptist, by *Girol. Campagna*. On the left wall: 1. The Last Supper, 2. Gethsemane, 3. Resurrection of Christ, 4. Baptism, and 5. Birth of Christ. On the opposite wall: 1. Temptation of Christ (below, a portrait of *Tintoretto*), 2. Pool of Bethesda, 3. Ascension. On the ceiling, Moses smiting the rock, the Brazen Serpent, the Shower of manna. Marble pavement with inlaid designs by *Sarcardo* (1889). — The large door leads into a room containing *Tintoretto*’s master-piece, a large *Crucifixion of 1565 (‘beyond all analysis, and above all praise’, writes Mr. Ruskin). Opposite, Bearing of the Cross, Mocking of Christ, and Christ before Pilate. On the ceiling, St. Rochus in presence of God.

The low gateway adjoining the Scuola leads to the church of **S. Pantaleone** (Pl. D, 5), erected in 1668-75. The chapel to the left of the high-altar contains (on the right) a Coronation of the Virgin by *Giovanni* and *Antonio da Murano*, painted in 1444; also an Entombment in high relief, of the same date.

Crossing the bridge, and traversing the long *Campo S. Margherita* (Pl. D, 5), we reach —

S. Maria del Carmine (Pl. D, 6), known as *I Carmini*, which was consecrated in 1348, and restored in the 17th century.

Over the 2nd altar on the right, **Cima da Conegliano*, Adoration of the Shepherds and saints; 4th altar on the right, **Tintoretto*, Circumcision, a youthful work ('a glorious Tintoret' according to Mr. Ruskin, who especially admires the head of the high-priest); 2nd altar on the left, **Lorenzo Lotto*, St. Nicholas with three angels and two other saints on clouds, painted in 1529, and showing solidity of handling and a true sense of beauty.

To the left of the egress of the church are the cloisters of the former monastery of the Carmini, with a bas-relief over the entrance, by Arduino, 1340. — On the right is the *Scuola dei Carmini*, of the 17th cent., with ceiling-paintings by Tiepolo and others.

We may either return hence to the Piazza of St. Mark by gondola (1 fr.), or proceed to S. Sebastiano, crossing the bridge to the S., and then taking the first cross-street (*Calle Lunga*) to the right.

***S. Sebastiano** (Pl. C, 6), erected in 1506-18, and lately well restored, contains excellent works by *Paolo Veronese*, and his tomb.

ON THE RIGHT: 1st altar, St. Nicholas, painted by *Titian* in his 86th year; 2nd, **Madonna* with a saint, a small picture by *Paolo Veronese*; 3rd, **Madonna* with St. John, a group in marble by *Tommaso Lombardo*, 1547; 4th, Christ on the Cross, and the *Maries*, by *Paolo*; **Monument* of Bishop *Livio Podocataro* (d. 1555), by *Jac. Sansovino*. — CHOIR. **Altarpiece*, *Madonna* in glory and four saints, on the wall to the right *Martyrdom* of St. Sebastian, to the left **Martyrdom* of SS. Mark and Marcellinus, all three by *Paolo Veronese* (1565). — ORGAN, on the outside of the folding doors, the *Purification* of Mary, on the inside, the *Pool of Bethesda*, both by *P. Veronese*; to the left the bust, in front of it the tomb of the master (d. 1588), bearing the inscription: '*Paulo Caliaro Veronensi pictori, naturae aemulo, artis miraculo, superstitute fatis, fama victuro.*' — SACRISTY. Ceiling-paintings by *Veronese* (1555), *Coronation* of the Virgin, on the sides the four Evangelists. Farther on in the church, the next chapel on the left, **Bust* of the Procurator *Marcantonio Grimani* (d. 1565), by *Vittoria*; 2nd altar, *Baptism* of Christ, by *Paolo Veronese*; beautiful ceiling-paintings representing the history of *Esther*, also by *Paolo*, aided by his brother *Benedetto Caliaro*.

In the vicinity is the *Campo di Marte*, or drilling-ground (Pl. B, 5), a large grassy island surrounded with trees. Farther S. is a large cotton-factory ('*cotonificio*'; steamboat-station, p. 200).

We may return from S. Sebastiano by the *Fondamenta delle Zattere* (Pl. D, E, 7), whence there is a pretty view of *Redentore* (p. 248; steamboat-station, p. 200) to which we may cross. No. 1402 in the *Fondamenta delle Zattere* is the *Pal. Giustiniani-Recanati*, with a number of antique works in marble, including a fine Attic funeral relief.

G. From the Piazza of St. Mark on foot to the Academy and S. Maria della Salute. S. Giorgio Maggiore. Giudecca.

The passage in the S.W. corner of the Piazza of St. Mark leads to the *CALLE S. MOISÈ*. To the left is the church of **S. MOISÈ** (Pl. G, 6), with an over-decorated façade of 1668, 'notable', says

Mr. Ruskin, 'as one of the basest examples of the basest school of the Renaissance'. Beyond it we cross the bridge and proceed straight on along the *VIA VENTIDUE MARZO*. — [The second side-street to the right, the *Calle delle Veste*, leads to the *Campo S. Fantino*, in which are situated the *Teatro Fenice* (Pl. F, 6), the *Ateneo Veneto* (reading-room, see p. 201), and the church of *S. FANTINO*, built by the *Lombardi*, with a fine choir by *Sansovino* and a Madonna of the school of *Giov. Bellini*.] — The *Via Ventidue Marzo* crosses a second bridge and leads to the church of —

S. Maria Zobenigo (Pl. F, 4), erected in 1680 by the *Barbaro* family ('barbaro monumento del decadimento dell' arte', as it has been called). The niches of the façade contain statues of members of the family. At the base of the lower row of columns are plans of *Zara*, *Candia*, *Padua*, *Rome*, *Corfu*, and *Spalato*, hewn in the stone; on the bases of the columns are representations of naval battles. The interior of the church contains nothing worthy of note.

Leaving this church, we cross the *Campo S. Maurizio*, where the small church of that name is situated, to the larger *CAMPO S. STEFANO* (Pl. E, F, 6), which has been embellished since 1882 with a marble statue of *Niccolò Tommaseo*, philosopher and teacher (d. 1874), by *Franc. Barzaghi*, of *Milan*. The *Pal. Morosini* on the left contains a collection of arms and pictures, which has lately been bequeathed to the city; and the church of *S. VITALE* (Pl. E, F, 6), also on the left, contains (behind the high-altar) a painting by **Carpaccio*, representing *St. Vitalis* on horseback surrounded by four saints, above, four other saints and the *Madonna* (1514).

***S. Stefàno** (Pl. F, 5, 6), on the right, a Gothic church of the 14th cent., with an elegant façade in brick, good window-mouldings in terracotta, and a peculiarly constructed vaulting of wood, restored in the ancient style, imparting a very pleasing appearance to the interior, recalling *S. Fermo* at *Verona* (p. 175).

ENTRANCE-WALL, above the principal door, equestrian statue of *Dom. Contarini*, middle of 17th cent.; adjacent, (l.) the 'Tomb of the physician *Jacopo Suriano* (d. 1511). On the **PAVEMENT** of the nave is the large tomb stone of the *Doge Francesco Morosini 'Peloponnesiaci'* (d. 1694), with the cap and baton of office in bronze. — Adjacent to the **SACRISTY** in the right aisle a *Madonna* with saints, a relief in bronze of the 16th cent.; in the sacristy small marble statues of *St. Antony* and a bishop by *Pietro Lombardo*; on the right wall, *Madonna* and saints by *Boccaccino* (?); beside the altar, two saints on a gilded background by *Bart. Vivarini*. — **CHOIR**. On the lateral walls statues of the twelve Apostles and four saints, and reliefs of the four Evangelists and two Fathers of the church. Behind the high-altar are choir-stalls of the 15th cent., carved and inlaid. — 3rd altar (l.) statues of *St. Jerome* and *St. Paul* by *Pietro Lombardo*.

Adjoining the church on the left is a handsome **Monastery Court*, restored in 1532, and once adorned with frescoes by *Porde-none* (badly restored). — Crossing the court, we reach the *Campo S. Angelo* (Pl. F, 5), with a monument of *Paleocapa*, the minister, and to the left the *Pal. Grimani* (p. 234). Farther to the N. E., near the *Teatro Rossini* (Pl. F, 5), is a new piazza adorned with

a *Monument of Manin* in bronze by Borrò. We then traverse the Calle della Vida and taking the first side-street to the right, reach the *Palazzo Contarini*, now belonging to the Congregazione di Carità; the round tower contains a curious spiral staircase ('Scala Minelli') of the 15th century.

From the Campo S. Vitale, we cross the Grand Canal by the iron bridge (p. 226) to the *Campo della Carità* and the *Academy* (p. 218).

We now proceed towards the E., crossing several bridges, to—

***S. Maria della Salute** (Pl. F, 6), a spacious dome-covered church, at the E. extremity of the Canal Grande, erected in 1631-82 by *Longhena*, a successor of Palladio, in commemoration of the plague in 1630. Very handsome interior.

CHAPELS ON THE RIGHT: 1. Presentation in the Temple, 2. Assumption, 3. Nativity of the Virgin, all by *Luca Giordano*; in the last CHAPEL ON THE LEFT: *Descent of the Holy Ghost, by *Titian*, much darkened by age (1543). The monolithic columns by which the vaulting of the choir is supported are from a Roman temple at Pola in Istria. On the floor near the high-altar a large candelabrum in bronze by *Andrea d'Alessandro da Brescia*, of admirable workmanship; over the high-altar, the Virgin banishing the demons of the plague, a group in marble by *Le Curt*. On the ceiling at the back of the altar eight *Medallions with portraits of the evangelists and fathers of the church by *Titian*; the large pictures by *Salviati*. — OUTER SACRISTY: Pietà, a relief of the 15th cent., by *Dentone* (?); **Titian*, St. Mark and four saints (1512; still reminiscent of Giorgione and Palma), distinguished by its fine colouring and the noble heads of the saints; *Marco Basaiti*, Madonna; kneeling statue of Doge Agostino Barbarigo (15th cent.). — SACRISTY: end-wall, to the right, *SS. Rochus, Jerome, and Sebastian by *Girolamo da Treviso* (?); on the left, Madonna by *Pennacchi*, between two Madonnas in the manner of *Sassoferrato*; on the window-wall: *Marco Basaiti*, St. Sebastian; **Tintoretto*, Marriage of Cana: 'Taken as a whole, the picture is perhaps the most perfect example which human art has produced of the utmost possible force and sharpness of shadow united with richness of local colour. This picture unites colour as rich as Titian's with light and shade as forcible as Rembrandt's and far more decisive' (*Ruskin*). — Above the door to the left of the altar: Madonna and saints, by *Cristoforo da Parma*, 1495. *Ceiling-paintings: Cain and Abel, Abraham and Isaac, David and Goliath, by *Titian*, painted about 1543 under the influence of Correggio.

Between this church and the *Dogana di Mare* (mentioned at p. 225) is the *Seminario Patriarcale* (Pl. G, 6), containing a few sculptures and the *Galleria Manfredini*, a small collection of pictures (adm., see p. 203).

The Oratory (on the N. side of the court) contains, on the entrance wall, the tomb of Jac. Sansovino, formerly in S. Geminiano (p. 207), surmounted by a terracotta bust of the painter by *Vittoria*. At the altar are 15th cent. statues of SS. Benedict, Zacharias, and John the Baptist. On the altar of the adjoining SACRISTY is a relief of the Adoration of the Child (about 1600), with high-reliefs of St. Catharine (L.) and St. Cecilia (r.), by *Tullio Lombardo*. In the corner a gilded statue of St. Michael.

The Picture Collection is on the first floor. Opposite the entrance, **Giorgione*, Apollo and Daphne (genuine but retouched); to the left, *Beccafumi* (ascribed to Baldassare Peruzzi), Penelope; to the right, below, **Albertinelli* (ascribed to Fra Bartolommeo), Madonna and Child; opposite the windows, after *Leon. da Vinci*, Madonna with a saint and an angel; below, **Filippino Lippi*, Christ and Mary Magdalene (on the left), and the Samaritan Woman (on the right); *Mieris*, Man eating oysters.

Near S. Maria della Salute is the church of **Santo Spirito**

(Pl. F, 7), with Christ between SS. Erasmus and Secundus, by *Buonconsiglio*, over the side portal. — To the Piazza of St. Mark, *traghetto*, or ferry (5 c., evening 10 c.; see Plan).

Opposite the Piazzetta to the S., and S.E. of the Dogana di Mare (about $\frac{1}{4}$ M. from both these points) is the small island of *S. Giorgio Maggiore* (Pl. H, I, 7; ferry, p. 200), with —

***S. Giorgio Maggiore**, a cruciform church with a dome, and apses terminating the transepts, begun by *Palladio* in 1560. The façade was finished by *Scamozzi* in 1575.

The INTERIOR (when closed, ring the bell) is very beautiful, and has not been spoiled by decorations of a later date. Over the door a portrait of Pope Pius VII., who was elected by a conclave of Cardinals held here on 14th March, 1800. Over the 1st altar, Nativity, by *Jac. Bassano*; 2nd, Crucifix in wood, by *Michelozzo*; 3rd altar, Martyrdom of SS. Cosmas and Damianus; 4th altar (in the transept), Coronation of the Virgin, the two last by *Tintoretto* and both, like his other works in this church 'daubs redounding to the painter's everlasting shame' (Burckhardt); 5th altar, Adoration of the Madonna, by *Rizzi*. — CHOIR. In front, two brass candelabra, by *Niccolletto Roccatagliata* (1596); (r.) Last Supper, (l.) *Gathering the Manna, both by *Tintoretto*; on the high-altar a *Group in bronze by *Girolamo Campagna*, representing the Saviour on a gilded globe borne by the four Evangelists, beside them two angels; the reliefs on the 48 *Choir-stalls represent scenes from the life of St. Benedict, and were executed according to the inscription by a Flemish artist, *Alberto de Brule* (1598). — At the altar to the left of the choir, Resurrection, by *Tintoretto*, with the family of the Doge Morosini, whose monument is above the adjacent door (1588). — LEFT TRANSEPT: *Martyrdom of St. Stephen, also by *Tintoretto*; Mr. Ruskin points out, as an interesting example of the value which *Tintoretto* put upon colour, that St. Paul is not exalted by any peculiar dignity of action or expression, but is marked out by being clothed in colours nowhere else used in the picture except in the dress of God the Father. — At the 2nd altar to the left: Virgin and Child, over life-size by *Girol. Campagna*; last altar, Martyrdom of St. Lucia, by *Leandro Bassano*; monument of the Doge Marc Antonio Memmo (d. 1615).

An easy staircase in 32 spiral windings leads from the choir to the summit of the *Campanile* (before ascending, enquire whether the door at the top is open), which commands perhaps the best *VIEW of the city and the Lagoon.

On the adjoining island of *Giudecca* (steamboat, see p. 200; returning in about half an hour on the way back) is situated the former Franciscan church of —

***Redentore** (*St. Saviour's*; Pl. F, 8), erected in 1576 by *Palladio*, a much vaunted edifice, chiefly interesting in the interior. The employment of only one order of columns on the façade should be noticed by the historical student of architecture.

ON THE RIGHT: 1st Chapel, Nativity, by *Francesco Bassano*; 2nd, Baptism, *Carletto Catiari*; 3rd, Scourging, *Tintoretto*. ON THE LEFT: 3rd Chapel, Descent from the Cross, *Palma Giov.*; 2nd, Resurrection, *F. Bassano*; 1st, Ascension, *Tintoretto*. In front of the high-altar, Christ bearing the Cross, at the back a Descent from the Cross, reliefs in marble by *Mazza da Bologna*; the bronze figures by *Campagna*. — The SACRISTY contains three admirable *Madonnas formerly attributed to *Giovanni Bellini*; that with the sleeping Child, the most richly coloured, but somewhat stiff, is attributed by Mr. Crowe to *Alvise Vivarini*, the two others to *Bissolo* and

Pasqualino, pupils of Bellini. Also a *Baptism of Christ in the style of *P. Veronese*.

Visitors who have not yet seen the church of *S. Sebastiano* (p. 245) may here take the above-mentioned steamboat to the *Fondamenta delle Zattere*.

Nothing will convey to the traveller a better idea of the situation of Venice with its islands, than a visit to the *Lido*, which is specially animated during the bathing season. Steamboat, see p. 200; the last steamboat leaves the Lido in winter a little before sunset (previous enquiries advisable). A gondola takes $\frac{1}{2}$ hr. (two gondoliers are desirable; in wind they are necessary). Sea-baths and restaurant, see p. 200; tramway from the quay to the baths. — The N. end of the Lido is defended by the *Fortè S. Niccolò* and (to the W., beyond a small arm of the sea) the *Fortè S. Andrea di Lido*, erected by Sammicheli as architect of the Republic.

Interesting EXCURSION TO MURANO, on an island about $1\frac{1}{2}$ M. to the N. of Venice. A steamer plies to *S. Michele* and Murano every $\frac{1}{2}$ hr. until 7 p.m., starting from the *Fondamenta Nuove* (Pl. H, 2; fare 10 c.). Halfway we pass, on the right, the *Cemetery Island* (*Cimitero*), with the early Renaissance church of *S. Michele*, built by Moro Lombardo in 1466, with sculptures on its façade, and the pretty *Cappella Emiliana*, erected by Gugl. Bergamasco in 1530. On the vault of the Papadopoli family is a beautiful marble Angel of the resurrection by Ferrari.

Murano, a small town with 4000 inhab., has been, since the 14th cent., the seat of the *Venetian Glass Industry*, the followers of which were held in so high esteem that Murano possessed its own 'Golden Book' of descent, minted its own coins, and managed its own affairs. Its citizens were eligible for the highest posts in the Republic, and after 1376 the children of a Venetian patrician and the daughter of a glass-manufacturer were able to inherit their father's rank. Murano contains many interesting treasures of art in its churches, dating from its most prosperous period.

The CATHEDRAL OF *S. DONATO*, a basilica with nave and aisles supported by columns, with transept resting on pillars, has an open roof borne by columns of Greek marble, and a mosaic flooring resembling that in *St. Mark's*. An inscription on a marble slab inserted in the mosaic pavement bears the date 1111. The E. end is the only interesting part of the exterior. In the interior, over the door of the left aisle, *Madonna with saints and angels*, by *Lorenzo Sebastiani* (1484); to the left, coloured relief in wood of *St. Donatus* (1310); in the more elevated chapel on the left, there are early mediæval ornamental reliefs, and a Roman tombstone of the family *Acilia*, formerly used as a font. — In the apse,

a Byzantine mosaic of the interceding Madonna, on a gold ground; below it, frescoes of the 15th century.

S. PIETRO MARTIRE is a simple and spacious basilica of 1509. Between the 2nd and 3rd altars on the right is a large Madonna with saints and angels by *Giov. Bellini* (1488; much injured and retouched); near the door of the sacristy, to the left, an Assumption of the *School of Giov. Bellini*; at the high-altar a Descent from the Cross by *Salviati*. — The church of S. MARIA DEGLI ANGELI contains the Finding of the body of St. Mark, by *Tintoretto*.

The *Museo Civico* in the Municipio presents an interesting exhibition of the products of the celebrated glass-industry.

The Venetian GLASS INDUSTRY, of very ancient origin, was first established by Byzantine glass workers. The first glass-foundries were within Venice itself. After 1289, however, their number was gradually reduced, owing, it is said, to the danger of fire and the disagreeable effects of the smoke; and Murano, where a furnace is related to have been in operation in 1255, ultimately became the sole seat of the manufacture, which attained its zenith in the 15-16th centuries. In the 18th cent., owing to the taste for the harder glass of England and Bohemia and the invention of the art of making large mirrors in France, the Venetian glass-industry declined so much that many of its old art-secrets were lost, and have only been rediscovered within the last 30 or 40 years (by Signors A. Salviati and Lor. Radi). Perhaps the most beautiful of the objects produced here are the extraordinarily thin and fragile but richly-decorated vessels, some coloured and others plain, which assume the most fantastic shapes. These were admired in the days of the Renaissance and they are made to the present day. Chandeliers and mirrors, wreathed with flowers and foliage, are also produced here; and the mosaic-painters, for whom the church of St. Mark has been a continuous school for centuries, once more receive commissions from all parts of Europe. The chief firms are mentioned at p. 201. Gondoliers usually receive a fee for each party they bring to the factories. Admission to the larger factories sometimes requires a *permesso*, to be obtained in Venice. The factories are, of course, closed on Sundays and holidays.

AN EXCURSION TO TORCELLO, situated on an island about 6 M. to the N.E. of Venice, is interesting to students of art. Two steamboats of the Società Lagunare, starting from the *Fondamenta Nuove* (Pl. H, 2), touch at *Mazorbo*, whence we proceed by gondola in 10 min. to Torcello. During summer extra steamers also ply several times a week (in the afternoon) from the *Riva degli Schiavoni* (return-fare 3 fr.), allowing ample time to visit the objects of interest. These steamers also halt at *Mazorbo*, to allow a visit to the lace-factories of Burano (see below), $\frac{1}{2}$ M. from the quay.

Torcello, the ancient *Altinum*, belonging to the town of *Burano* on a neighbouring island (7400 inhab.), is a poor place, consisting of a few small houses only and two well-preserved churches. The *CATHEDRAL, S. MARIA, erected in the 7th cent., rebuilt in 1008, is a basilica in the early-Christian style, supported by columns. On the W. wall of the interior is a large *Mosaic of the 12th cent., representing the Sacrifice of Christ, the Resurrection, Last Judgment, etc., recently restored. At the reading-desk and on the pulpit-steps are ornaments and figures in low relief. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna, rising in steps and commanded by the lofty episcopal throne in the centre (restored in 1890). Above, a Madonna and the Apostles in Byzantine mosaic. Similar mosaics of Christ and the Apostles, etc. in the right apse. Below is an ancient Crypt with a font. — An octagonal BAPTISTERY of 1008 adjoins the cathedral. The top of the CAMPANILE commands an admirable view of the lagoons and the sea. — *S. FOSCA, dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat

roof). On five sides it is enclosed by an arcade supported by columns (sixteen in number, and four corner-pillars), a structure worthy of the notice of architects. The antiquities discovered in Torcello have been collected in two adjoining small *Museums*.

S. Lazzaro, the Armenian Mechitarist monastery on the island of the same name, 2 M. to the S. E. of Venice, contains a considerable Oriental library, and a large printing-office (shown by a monk; fee to the door-keeper). On the way to S. Lazzaro, we pass the islands of *S. Elena* (on which is a large carriage-factory) and *S. Servolo*.

To **CHIOGGIA**, 15½ M., steamer in 2 hrs., fares 2, 1½ fr., starting twice or thrice daily (according to the season) from the Ponte della Paglia. The *Murazzi* (p. 206; gondola from Chioggia with 4 gondoliers, 3-4 fr., bargain necessary) are most conveniently inspected in the course of this excursion. — **Chioggia** (*Albergo d'Italia*; *Alb. della Luna*, pens. 5-6 fr.), an ancient town at the end of the lagoons, with 20,400 inhab., was founded about the same period as Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 203). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts. The women wear a peculiar costume. None of the churches are worthy of note. — Railway to *Rovigo*, see p. 275.

38. From Venice to Trieste.

142½ M. RAILWAY in 6½-8¾ hrs. (fares 27 fr. 25, 20 fr. 5 c., 14 fr.; express fares about 20 per cent more). The Austrian custom-house examination takes place at Gorizia. — STEAMER (Florio-Rubattino Co.) twice weekly, in about 7½ hrs., leaving (1891) Venice on Sun. at 6 a.m. and Wed. at 4 p.m. Previous enquiries should be made at the company's office, Via Ventidue Marzo.

To *Mestre*, see p. 189. The Trieste line diverges here to the N. from that to Padua. Stations *Mogliano*, *Preganziolo*; then —

18½ M. **Treviso**. — **STELLA D'ORO*, R., L., & A. 2½ fr., with good trattoria; — *ROMA*; **CERVA*, R., L., & A. 2½ fr.; all these in the Corso Vittorio Emanuele. — *Caffè Roma*, Piazza de' Signori.

Treviso, with 28,200 inhab., is the capital of a province. The handsome, but unfinished old cathedral of *S. PIETRO* has five side-chapels. Above the 3rd altar on the left, *SS. Justina*, John the Baptist, and Catharine, with donor, by *Fr. Bissolo*. Opposite, in the large chapel, an Adoration of the Shepherds, by *Paris Bordone*, who was born here in 1500. In the choir, to the left, is the tomb of Bishop Zanetti, by *Tullio Lombardo*. The large chapel to the right of the choir contains an **Annunciation* by *Titian* (about 1520) and **Frescoes* by *Giov. Ant. da Pordenone* (1520): on the walls, Adoration of the Kings, Visitation, etc.; in the dome, God the Father with angels (showing the influence of Michael Angelo's Sistine frescoes). In front, on the left wall, a Madonna by *Girol. da Treviso* (1487). — The Gothic Dominican church of *S. NICOLÒ*, a large church with a curious wooden roof (comp. *S. Stefano*, p. 246; restored), contains the **Tomb* of Senator Onigo (in the choir, to the left), with a painted background erroneously attributed to *Giov. Bellini*. In the side-chapel to the right, Christ and the doubting Thomas, with six portraits of donors below, a youthful work of *Sebastiano del Piombo* (about 1505). — In this chapel, and

on several of the piers in the nave are ancient frescoes. — The church of *SS. Quaranta* contains paintings by Palma Giovane, and *S. Maria Maddalena* pictures by P. Veronese.

The *Town Hall*, the *Theatre*, and the *Palazzo Provinciale* (recently restored) are fine edifices. The *Library*, in the Borgo Cavour, is rich in MSS. The *Monte di Pietà* (pawn-office) contains a good Entombment attributed to Giorgione (fee 1/2 fr.). In the Piazza dell'Indipendenza are a monument in memory of the liberation of Italy from the Austrian yoke, by *Borrò*, and another to Victor Emmanuel. At Treviso, as well as in other Venetian towns on the mainland, the pictorial decoration of the façades, in various styles, differing both in point of subject (figures, decoration, or mottoes) and of execution (in sgraffito, grisaille, or coloured) are interesting. The *Villa Manfrini* possesses extensive gardens.

FROM TREVISO TO BELLUNO, 54 M., railway in 3 1/2 hrs. (fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c.). The intermediate stations are unimportant. 12 M. *Montebelluna* is the junction of a branch-line to Camposampiero (p. 197). — 17 M. *Cornuda* (Alb. alla Posta, well spoken of) lies 2 M. to the N.E. of Maser (p. 197), whither there is a direct road along the foot of the hills. By proceeding for 10 min. along the road from Cornuda to Feltre, and then ascending the mountain, beside a shrine, for 1/2 hr., we reach the **Madonna della Rocca*, from which there is a splendid view. — 34 M. *Feltre* (*Albergo Belvedere), a town of 13,000 inhab. on the *Colmeda*, from which Marshal Clarke took his title of Duc de Feltre.

54 M. *Belluno* (1365 ft.; **Gr. Albergo delle Alpi*), capital of a province, with 16,400 inhab., situated on a hill between the *Ardo* and the *Piave*, which here unite, and presenting all the features of a Venetian town, was seriously injured by an earthquake in 1873. The *Cathedral*, erected by Palladio, collapsed during the earthquake, but has been restored. It contains several good altar-pieces and an ancient sarcophagus. The massive campanile, 216 ft. in height, commands a beautiful prospect. An old sarcophagus of some artistic merit adorns the small Piazza in front of the church of *S. Stefano*. Marshal Victor assumed the title of Duc de Belluno. The triumphal arch outside the gate was erected in 1815. — In the valley of the *Piave*, about 22 M. above Belluno, and reached thence via *Longarone* (Posta) and *Perarolo* (Kofler), lies *Pieve di Cadore* (Progresso; Angelo; Sole), the birthplace of Titian (b. 1477), of whom a statue was erected here in 1880 (by Dal Zotto). The *Casa Solero* contains a few antiquities.

FROM TREVISO TO MOTTA DI LIVENZA, 22 M. in 1 1/4 hr. — *Motta* (Alb. alla *Fratellanza Italiana*, rustic but clean) is a small town with 2000 inhabitants. The *Palazzo Scarpa*, 1/4 M. from the village, beyond the bridge over the *Livenza*, contains a small picture-gallery, best visited about midday (1/2-1 fr.). Room I. 3. After *Giorgione*, Concert; 6. *Giac. Francia*, *Madonna*; 21. *Parmigianino*, Holy Family with Mary Magdalene and the infant John (copy? comp. p. 365, No. 1006); 31. *Sodoma* (ascribed to *Cesare da Sesto*), Holy Family, in a fine landscape; 35. *Mantegna*, St. Sebastian; *36. *Seb. del Piombo* (ascribed to *Raphael*), Portrait, dating from the artist's Roman period (retouched); 37. *School of Giov. Bellini*, *Madonna* and saints. — Room II. 64. *Gaud. Ferrari* (?), St. Andrew bearing the cross. — About 1/2 M. to the S. of Motta, on the road to Treviso, is the church of *S. Maria de' Miracoli* (restored in 1890), with an Adoration of the Shepherds, by *Pordenone*.

Railway from Treviso to *Castelfranco*, *Cittadella*, *Vicenza*, *Padua*, and *Bassano*, see pp. 197, 196.

23 M. *Lancenigo*. Beyond (27 1/2 M.) *Spresiano* the train crosses the *Piave* and approaches the mountains, which it skirts as far

as Sacile. The lofty Friulian Mts. continue in sight as far as Monfalcone (p. 256). The *Piave* is crossed. 31 M. *Susegana*.

35½ M. **Conegliano** (*Alb. & Tratt. all' Europa*), birthplace of the celebrated painter *Cima* (d. 1517), surnamed *da Conegliano*, is commanded by an extensive and conspicuous castle on an eminence. The *Cathedral* contains an altarpiece by *Cima* (1492). In the *Loggia Municipale* are monuments to Victor Emmanuel, Garibaldi, the victims of the War of Liberation, and Dante. With regard to the painting of the façades, see p. 252. Conegliano is noted for its wine.

FROM CONEGLIANO TO VITTORIO, 9 M., railway in ½ hr. — *Vittorio* (*Hôtel Vittorio; *Giraffa), formed in 1879 by the union of the two cities of *Ceneda* and *Serravalle*, contains several handsome palaces. A statue of Victor Emmanuel II., by Dal Favaro, was unveiled here in 1882. The beautiful gardens of the Marchese Constantini are situated in Ceneda. A pleasant excursion may be made to the château of *Brandolin*, on *Monte Cisone*.

40½ M. **Pianzano**. 46 M. *Sacile*, a town on the *Livenza*, surrounded by walls and fosses, with a handsome palace of the Podestà, exhibits traces of its ancient importance. — 54 M. *Porto Pordenone* (Quattro Corone), probably the *Portus Naonis* of the Romans, was the birthplace of the painter Giov. Ant. Licinio da Pordenone (1483-1539). The cathedral contains a St. Christopher and a St. Mark by him, and there are also pictures in S. Marco.

63 M. **Casarsa** is the junction for a branch-line to *Portogruaro* (13½ M. in 42 min.) and thence to Mestre and Venice, comp. pp. 189, 255. Beyond Casarsa the train crosses the broad channel of the *Tagliamento* by an iron bridge, ½ M. in length. The stony deposits of the stream have so raised its bed that the next stat. (70 M.) *Codroipo* (Imperatore), situated between the *Tagliamento* and the *Corno*, lies 28 ft. below the level of the bottom of the former river.

To the right lies *Passeriano*, at the château of which the preliminaries of peace between France and Austria at the end of last century were adjusted, the treaty (p. 204) being finally concluded on 17th Oct. 1797, at the small village of *Campo Formio*, which also lies to the right of the line. 77½ M. *Pasiano Schiavonesco*.

84½ M. **Udine** (*Italia*, R. 2½-3, L. ½, A. ¾, B. 1½, déj. 2-3, D. 4-6 fr.; *Croce di Malta*, less expensive; *Rail. Restaurant*, well spoken of; custom-house examination for travellers coming from Austria), the ancient *Utina*, from the 13th cent. the capital of the Venetian province of Friuli, and a place of active trade, is a town with 23,200 inhab. (commune 32,000), surrounded by walls of considerable antiquity. In the centre is the old town, with walls and fosses. Udine contains numerous palaces of the Friulian noblesse, and carries on an active trade in flax, hemp, and other articles. Udine may be called a miniature Venice, as it presents many points of resemblance to the metropolis to which it was so long subject.

The central point of the town is the *Castle* (now barracks), situated on an eminence, which according to tradition was thrown up by Attila, in order that he might thence survey the conflagration of

Aquileia (p. 256). The tower of the castle (watchman 20-25 c.) commands a most extensive prospect. — The Romanesque *CATHEDRAL possesses a fine side-portal with good marble sculptures and a hexagonal campanile. The interior contains an *Equestrian Statue of Count Antonini*, who fell in 1617 before Gradisca as general of the Udine militia (over the entrance); a colossal *Bust of Pope Pius IX.* by Lucardi (to the left of the high-altar); and a *Statue of Abp. Zacharias Bricito* (d. 1854), by Millisini (to the right).

A narrow side-street leads to the small *Giardino Pubblico*, which contains numerous fine cypresses. Adjacent rises the *ARCHBISHOPAL PALACE, which, as is indicated by memorial tablets, was occupied by Pope Pius VI. in 1782, Napoleon in 1807, and Victor Emmanuel II. in 1866. It now contains the *Assaying Offices*.

INTERIOR. The THRONE ROOM is adorned with ceiling-paintings by *Tiepolo*, and contains the portraits of all the patriarchs of Aquileia and of the bishops and archbishops of Udine. The adjoining GALLERY is adorned with frescoes by *Tiepolo* representing the history of Jacob and with a painting of Abraham's sacrifice on the ceiling. The BED CHAMBER contains five frescoes (freely retouched) of New Testament scenes by *Giovanni da Udine*, with arabesques and grotesque figures.

The principal PIAZZA is embellished with a sitting figure of the *Goddess of Peace*, ordered by Napoleon I. in commemoration of the peace of Campo Formio (p. 253), but erected by Francis I. at a later date. A bronze equestrian *Statue of Victor Emmanuel II.*, by Crippu, was unveiled here in 1883. On the side of the square next the street are two colossal *Marble Statues* of Hercules and Cacus, and at the corners rise two lofty *Columns*. The side next the Palazzo del Municipio (see below) is adorned with a *Statue of Justice*. — The PALAZZO DEL MUNICIPIO was built in 1457 in the style of the Doges' palace at Venice, and after the fire of 1876 was restored by the Milanese architect *Scala*. The vestibule contains an ancient fresco (restored), representing the Virgin and Child, with angels playing musical instruments. In the inner hall are a colossal marble statue of Ajax, by *V. Lucardi*, a native of Udine (1854), a Last Supper by *Pomponio Amalfio*, and a Gathering of Manna by *Grassi*. On the first floor are four handsomely fitted up rooms containing old pictures (among which are portraits of the Venetian governors of Udine) and fine works in amber.

We now cross the castle-hill (see p. 253) and the *Mercato Vecchio*, and reach the *Palazzo Bartolini*, which contains the Museo Civico and the *Library*, open daily, 9-1 and 5-8.

On the GROUND FLOOR are Roman antiquities and a colossal bust of Dante. The UPPER FLOOR contains paintings: **Girol. da Udine*, Coronation of the Virgin, with John the Baptist and St. John the Evangelist; **Palma Giovane*, Holy Family, with St. Mark receiving from the Virgin a banner bearing the arms of Udine, in the background the town of Udine; **Tiepolo*, Council of the Grand Master and Chapter of the Knights of Malta, deciding on the admission of the nobles of Udine to the Order. Here also is a **Collection of Coins*, with a complete series of the coins of all the patriarchs of Aquileia. — The *Library* is specially rich in works upon Friuli.

Opposite the *Istituto Tecnico* is a *Statue of Garibaldi* by Micheli, erected in 1886.

In the Via Gemona, No. 17, stands the house of *Giovanni da Udine*, a pupil of Raphael and one of his assistants in painting the frescoes of the Vatican (1487-1564); it possesses a finely adorned façade and a memorial tablet.

A branch-railway (10 M., in 32 min.) runs from Udine to Cividale (*Albergo al Friuli*), the ancient *Forum Julii*, for many centuries the seat of Lombard dukes, beginning with Gisulf, nephew of Alboin, and the birthplace of Paul Warnefrid (Paulus Diaconus), who wrote a history of his people in the time of Charlemagne. — The CATHEDRAL, a building of the 15th century, contains, immediately to the right, a *Baptistery* (frequently restored) of the 8th cent., adorned with reliefs. By the high-altar is a 'Pala' of gilded silver (1185). The *Cathedral Archives* contain several valuable MSS., including a *Gospel* of the Lombard period; a *Psalttery* of the 10th century, formerly belonging to Queen Gertrude of Hungary, adorned with German miniatures (probably from Trèves) and several Byzantine leaves; and the prayer-book of St. Elizabeth of Thuringia, with ivory boards and miniatures (13th cent.). Here also are the ivory 'Pax' of Duke Ursus of Ceneda (8th century) and an ivory casket with mediæval reliefs after the antique. — Adjacent is a CONVENT of URSULINE NUNS (formerly Benedictine) with the **Chapel of St. Geltrudis* (8th cent.), containing stucco ornaments and figures (SS. Anastasia, Agape, Irene, Geltrudis, Chrysogonus, and Zoilus), in which the influence of antique art may still be traced, while the architecture of the choir exhibits the decay of the Lombard period. The nuns, when requested, show a large silver cross of the same epoch. — A handsome bridge of the 15th century leads across the romantic ravine of the *Natisone* to the church of *S. Martino*, which contains the altar of Duke Pemmo, adorned with barbaric reliefs of the 8th century. — Not far from the door of the church is the MUSEUM (intelligent custodian) with numerous Roman and Lombard antiquities, including the stone-coffin of Duke Gisulf, weapons, ornaments, etc.

FROM UDINE TO VENICE BY PORTOGRUARO, 80 M., railway in $4\frac{3}{4}$ hrs. — 11 M. *Palmanova*, with 4300 inhab., fortified by Vauban; 18½ M. *S. Giorgio di Nogaro*. At (29 M.) *Latisana* the *Tagliamento* is crossed. — Beyond (38 M.) *Portogruaro* (junction for *Casarsa*, p. 253), at (46 N.) *S. Stino* the line crosses the *Livenza* and at (54 M.) *S. Donà* the *Piave*. — 74 M. *Mestre* and (80 M.) *Venice*, comp. p. 189.

From Udine to *Bruck* (and *Vienna*), by the Pontebba Railway, see R. 6.

At (90 M.) *Buttrio* the train crosses the *Torre* by a long bridge. 93½ M. *S. Giovanni Manzano*, the Italian frontier-station (where luggage coming from Austria is examined; railway-restaurant). The train now crosses the *Natisone*. The small *Judrio* forms the frontier. 97½ M. *Cormons*, beyond which the *Isonzo* is crossed.

106 M. *Gorizia*, Germ. *Görz* (**Südbahn-Hôtel*; **Cur-Pension Wienerheim*; *Corona d'Ungheria*, good cuisine; *Leone d'Oro*), the seat of a bishop, with 21,188 inhab., is charmingly situated on the *Isonzo* in a hilly district. *Cathedral* worthy of notice; its treasury contains some valuable Romanesque articles from Aquileia. In the upper part of the town is the dilapidated castle of the former counts of the place, partly used as a prison. The preserved fruit of Gorizia is highly esteemed. On account of its mild climate Gorizia is visited by invalids, who take it as an intermediate stage on their way to the S. or even pass the winter here. — The Austrian custom-house examination takes place here.

Charles X. of France (d. here 1836) and his grandson the Comte de Chambord (d. 1883) are interred in the chapel of the monastery of *Castagnavizza*, on a height above the town. In the vicinity rises the *Monte Santo*, with a pilgrimage-church, commanding a fine view.

The train next crosses the *Wipbach*, a tributary of the Isonzo. To the left of (108½ M.) *Rubbia* is the château of that name. Fine view of the Alps, beyond the Isonzo. 111 M. *Gradisca* with its church lies on a height to the left. Beyond (113½ M.) *Sagrado* the train passes through a short tunnel. 118 M. *Ronchi*.

Diligence daily in 4 hrs. via *Cervignano* to (16 M.) *Aquileia* (*Ostera del Museo*), once a most important Roman colony (founded B. C. 181), at that period strongly fortified, and the principal bulwark of Italy on the N.E. frontier. The population at the time of Augustus, who frequently visited the town, is computed to have been 100,000. It was then the great centre of the traffic between Italy and the N. and E. of Europe, and supplied the inhabitants of Illyria and Pannonia with grain, oil, and wine, in return for slaves and cattle. The incursions of the Romans into these districts were always undertaken from this point. In 452 Attila, exasperated by the obstinate resistance he encountered here, caused the city to be plundered and destroyed; but it was rebuilt by the Ostrogoths. The sole trace of its ancient glory is the *Cathedral*, erected in 1019-42, with a campanile, once the metropolitan church of the patriarchs of Aquileia. To the left of the entrance is a small circular Romanesque structure; the columns of the nave are Byzantine, but some of them have been restored in the 14th cent.; the choir, which is decorated in the style of the Venetian Renaissance, contains some mediæval sarcophagi; behind it is an episcopal throne, dating from the period of the Longobardi. — The crypt, ornamented with Byzantine frescoes, belonged to an earlier building. — At the end of the right transept are choir-screens with Lombard ornamentation; in the right aisle the red sarcophagus of the Patriarch Raimondo and the tombstone of his mother (14th cent.). The *Vestibule* of the cathedral and the octagonal *Baptistery* as well as the '*Chiesa dei Pagani*' which connects them are remains of early Christian buildings. — The place is now a poor village with 500 inhab., but interesting on account of the valuable antiquities frequently found in the neighbourhood, which have been collected into the *Museo Nazionale* (inscriptions, coins, etc.; among the sculptures, a fine torso of Venus). — In the neighbourhood is the *Casa Moschettini*, now tenanted by a German family; the stable in the court has two walls constructed of antique materials.

118½ M. *Monfalcone* (*Posta). The train enters the stony region of the *Carso*, or *Karst*, and the Adriatic comes in sight on the right. Thus far the Venetian style of church-architecture is prevalent throughout the coast-district.

At *S. Giovanni* the *Timavo*, the *Timavus* of the Romans, which under the name of *Recca* (or *Rjeka*, i. e. river) is lost in the grottoes of the *Carso* near *St. Canzian*, re-appears after a subterranean course of 23 M., falling into the Adriatic 1½ M. lower down. A pond formed by the river is crossed by a bridge. Farther on is *Duino*, with a château of Prince Hohenlohe.

At (125½ M.) *Nabresina* (*Rail. Rest. & Hotel Bæswirth) the line unites with the Vienna and Trieste Railway, and the train runs back a short way on the line just traversed. — 133 M. *Trieste*, see *Baedeker's Southern Germany and Austria*.

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S. Marcello. Boscolungo	310

The Emilia includes the former duchies of *Parma* and *Modena*, as well as the papal *Romagna*, and is now divided into the eight provinces of *Piacenza*, *Parma*, *Reggio*, *Modena*, *Bologna*, *Ferrara*, *Ravenna*, and *Forlì*, covering an area of 7920 sq. M., with a population of 2,198,577 souls. The dialects spoken here form the third main group of the Gallic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the original affinity of the people with the French. The Celts seem to have crossed the Alps in several different detachments. After the *Insubri* had conquered the district of Milan, and the *Cenomani* Brescia and Verona, the tribe of the *Boii* crossed the Po in the 5th cent. B.C., and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose *Bologna* for their capital, in the name of which is still preserved that of the conquerors. The *Senones* next invaded Italy, and took possession of the coast-district to the S. of the Boii, extending nearly to Ancona. It was a horde of these Gauls that destroyed Rome in B.C. 389. About a century later Italy, united under the guidance of Rome, began to reconquer the lost territory. In 283 the Senones were exterminated. In 269 a colony was established at *Ariminum*, which was constituted the strongest frontier fortress in the peninsula, and connected with Rome by the *Via Flaminia*. In 224 the Boii were subjugated, and in planting the colonies of *Placentia* and *Cremona* in 218, Rome extended her frontier as far as the Po. This process of Latinisation was interrupted by the invasion of Hannibal, but vigorously resumed after his defeat; and in 189 *Bologna*, and in 183 *Modena* and *Parma* received Roman colonies. *M. Aemilius Lepidus*, who was consul in B.C. 187, constructed a military road from Rimini to Piacenza, viâ Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the *Via Emilia*, whence the whole district derived the ancient name which it still retains. Down to the time of Cæsar, although the Roman language and customs had spread rapidly here, the district was officially known as the 'Province of Gaul on this side of the Po', and the *Rubicon* formed the frontier of Italy; but in B.C. 43 it was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 404 the Emperor Honorius transferred his residence to Ravenna, which also continued to be the capital of the Gothic Kings. After the overthrow of Gothic domination by *Belisarius* in 539, Ravenna became the seat of the *Exarchs*, and the Italian centre of the *Eastern Roman Empire*. The *Lombards* afterwards attacked and took possession of it, but it was soon wrested from them by the Franconian king *Pepin*, who is said to have presented the whole exarchate, *i.e.* the coast-district from the Po to Ancona, to the *Romish Church* in 755. At first, however, the real supremacy over the district was held by the Archbishop of Ravenna. The STATES OF THE CHURCH never constituted a uniform whole like those of Milan or Venice. They consisted of a number of towns, principalities, and monasteries, often estranged from the pontifical throne, and not unfrequently in arms against it. The pope appointed cardinals as his legates in the different districts, but their power was limited, as the most important prerogatives were usurped by his subjects. Meanwhile the Towns in the Emilia prospered greatly, and became famous as cradles of SCIENCE, notwithstanding the feud between Guelphs and Ghibellines, princes, nobles, and burghers, which raged within and without their walls. *Roman Law*, which after the Germanic invasion had been preserved in several towns and districts, began to be studied scientifically at Ravenna in the 11th cent. From the 12th cent. onwards, owing to the unsettled condition of rights, the study became very prevalent, *Bologna* being its great centre, whence a knowledge of Roman Law gradually extended over the other countries of Europe (comp. p. 283).

The POLITICAL HISTORY of these districts during the middle ages records continual struggles for precedence among several rival powers. As long as the power of the emperors was in the ascendant, they kept the pretensions of the popes in check. During the exile of the popes at Avignon, the dismemberment of the papal dominions seemed imminent, but after protracted combats it was prevented by *Cardinal d'Albornoz*, a valiant Spaniard, who was sent to Italy by *Innocent IV.* in 1253. Even those princes, however, who consented to acknowledge the papal supremacy, still continued practically independent. *Alexander VI.*, who was elected pope in 1492, and his son *Cesare Borgia* at length put an end to this insubordination; they extirpated the dynasties of the Romagna with fire and sword, and from that period the papal fiefs began to be gradually converted into a state in the modern sense. Under *Julius II.* and *Leo X.* the papal supremacy was further extended to Modena, Parma, and Piacenza. In 1545 *Paul III.* *Farnese* invested *Pier Luigi*, his natural son, with the last two as a duchy, which, on the extinction of the *Farnese* in 1731, came into the possession of the Spanish *Bourbons*. In Modena and Reggio, the house of *Este* maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the States of the Church.

The whole of the existing institutions were at length overthrown by the French Revolution. NAPOLEON united Parma to France, and annexed Modena and the Romagna to his kingdom of Italy. 'At that time,' writes *Cesare Balbo*, 'Italy was doubtless entirely subjugated by a foreign power, but no period of subjection had ever been so cheerful, so active, perhaps useful, and even great and glorious, as this. The foreign yoke was, moreover, the less ignominious, as it was imposed on Italy in common with one half of the rest of Europe, by a man so great and so marvellously enterprising, and one who by birth, and certainly in character and name, was himself an Italian. The country had not achieved independence, but the hope of it had never been so near realisation; the people were not yet free, but they enjoyed equality, an advantage regarded by many as equivalent to liberty. The name of Italy now began to be honoured and loved, and the country to be spoken of as a united whole, while the petty municipal and provincial jealousies, which had become deeply rooted in the course of centuries, began gradually to disappear.' On the fall of Napoleon the AUSTRIANS obtained supremacy over these districts. Parma was awarded to *Marie Louise*, and Modena to *Archduke Francis*, the heir of the last *Este* (who died in 1803 with the title of Duke of Breisgau).

The worst lot befel the Romagna, in spite of the entreaty addressed by its ambassadors at the Congress of Vienna, rather to hand over their country to an 'infernal than to the papal government'. By an edict of 15th August 1814, no fewer than 1824 dissolved monasteries, and 612 nunneries were re-erected in the STATES OF THE CHURCH. The Code Napoléon was abolished, and the ecclesiastical administration, as organised by Sixtus V in 1590, re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forlì, were governed by a cardinal with the title of *Legate* (whence these districts were called legations), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably had a government earned for itself such a fund of hatred from its subjects. In 1821, 1830, and 1848, the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1859 rendered the rising under *Farini* a more successful undertaking, and by the plebiscite of 12th March 1860, the annexation of the Emilia to Piedmont was accomplished.

39. From Milan to Bologna. Piacenza. Reggio.

133½ M. RAILWAY in 3¾-7¾ hrs. (fares 24 fr. 30, 17 fr., 10 fr. 95 c.; express 26 fr. 85, 18 fr. 85 c.). To Piacenza, 42½ M., in 1½-2½ hrs. (fares 7 fr. 70, 5 fr. 35, 3 fr. 10 c.; express 8 fr. 60, 6 fr. 5 c.).

Milan, see p. 89. At (3½ M.) *Rogoredo* the line to Pavia diverges to the right (see p. 141). — 10½ M. *Melegnano*, formerly *Marignano*, is a memorable place in the annals of mediæval and modern warfare. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against Milan, defeated the Swiss allies of the city, 7000 of whom fell in the action. In the environs, and especially in the town itself, a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859, resulting in the retreat of the latter. Tramway to S. Angelo, see below. — 15½ M. *Tavazzano*. Innumerable cuttings for purposes of irrigation and drainage here intersect the fruitful plain (comp. p. 88).

20½ M. *Lodi* (*Sole*, R. 2 fr.; *Gambero*, R., L., & A. 2-2½, B. 1, déj. incl. wine 2½, D. incl. wine 3½, pens. 7½, omn. ½ fr.), a town with 18,600 inhab. (4½ M. to the E. of which lies *Lodi Vecchio*, the old Roman colony of *Laus Pompeia*), was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese is made in the neighbourhood. The *Cathedral* contains an ancient relief of the Last Supper. *S. Lorenzo*, a Romanesque church of the 12th cent., has been restored in the original style since 1889. The church of **Incoronata*, erected by Giov. Battaggio in 1487, contains frescoes by Calisto Piazza da Lodi, a pupil of Romanino, and four smaller paintings by Borgognone.

From Lodi tramways run to *Milan* and *Pavia* (viâ S. Angelo), to *Bergamo* (viâ Treviglio), and to *Brescia* (viâ Crema).

28 M. *Secugnago*; 32 M. *Casalpusterlengo* (branch-line to Pavia, see p. 145); 35 M. *Codogno* (branch-line to Cremona, see p. 145); 37½ M. *S. Stefano*.

42 $\frac{1}{2}$ M. **Piacenza.** — **Hotels.** S. MARCO (Pl. a; D, 2), Via S. Marco; ITALIA (Pl. b; D, 3), Via del Guasto; CROCE BIANCA (Pl. c; D, 2), Via al Dazio Vecchio, R., L., & A. 3 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, déj. 2 $\frac{1}{2}$, D. 4, pens. 8, omnibus 1 $\frac{1}{2}$ fr.

Cafés. *Roma* and *Battaglia*, in the Piazza; *Café Grande*, in the Via di S. Raimondo, a little to the S. of the Piazza. — "*Railway Restaurant*. D. 3 $\frac{1}{2}$ fr.

Cab with one horse $\frac{1}{2}$ fr., with two horses 75 c.; at night 75 c. or 1 fr. 10 c.; each box 25 c.

Piacenza, the capital of a province, with 35,000 inhab., the headquarters of an army corps, lies $\frac{1}{3}$ M. from the S. bank of the Po, which is crossed by a bridge-of-boats and an iron railway-bridge. The town possesses several interesting churches.

Piacenza was founded by the Romans, B.C. 219, as *Colonia Placentia*, at the same time with Cremona. In the middle ages it held a high rank in the league of the Lombard towns, and was afterwards frequently the subject of fierce party-struggles between the Scotti, Torriani, and Visconti. In 1488 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1545 it finally came into the possession of the Farnese family and was united to Parma.

In the PIAZZA DE' CAVALLI (Pl. D, 3) is situated the **Palazzo del Comune* (Pl. 12), erected at the end of the 13th century, and described by Burckhardt as 'one of the earliest instances of a worthy and monumental embodiment in stone and lime of the growing spirit of municipal independence'. On the ground-floor there is a spacious arcade with five pointed arches; in the upper floor are six rich round-arch windows, above which rise handsome pinnacles. In front of it stand the affected equestrian *Statues of the Dukes Alessandro and Ranuccio Farnese*, erected in 1620-24, by Francesco Mocchi, a pupil of Giov. da Bologna. Alessandro attained great distinction in the wars in the Netherlands as governor under Philip II. He took Antwerp in 1585, besieged Paris in 1591, and died at Arras in 1592. He was succeeded by his tyrannical son Ranuccio (d. 1622).

S. Francesco (Pl. 4), a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it rises a statue to *Romagnosi* (d. 1835), professor of constitutional law at Parma, and editor of the new Italian penal code. — A little to the N.W. lies the *Palazzo della Delegazione* (Pl. 13; D, 2, 3), now the prefettura.

The principal street (Via Diritta) leads to the E. to the *CATHEDRAL (Pl. 1; E, 3, 4), a Romanesque-Lombard edifice dating from 1122, with a superstructure of brick added in the 13th century. In the façade are three projecting porches with columns resting on the backs of lions, above which are a circular window and open galleries with dwarf pillars. In the interior, on the 3rd altar on the right, above the entrance, is a Gothic reredos. The church contains admirable frescoes by *Guercino* (prophets and sibyls) on the dome, and by *Lodovico Carracci* in the arch of the choir, and pictures by *Procaccini* (in the choir) and by *Andrea* and *Elisabetta Sirani*. The crypt is borne by 100 columns. — In the vicinity (take the first side-street to the left on leaving the cathedral) is —

CONTORNI DI REGGIO.

1:600000 1 chilometro



REGGIO nell'EMILIA

1:15000 1 chilometro

1. Accademia di Belle Arti C.2
2. Banca Nazionale C.3
3. Biblioteca Municipale B.4
4. Casa del popolo B.3
5. Duomo C.1
6. B. Trinità della Ghiara A.3
7. La Concordia C.2
8. S. Domenico B.3
9. S. Giacomo Maggiore C.2
10. S. Giacomo C.2
11. S. Gio. Evangelista D.2
12. S. Vito A.2
13. S. Vito C.3
14. S. Vito C.3
15. S. Vito C.3
16. S. Vito C.2
17. Palazzo Reale del Municipio B.3
18. Palazzo del Prefetto B.3
19. Palazzo del Prefetto B.3
20. Palazzo del Prefetto B.3
21. Palazzo del Prefetto B.3
22. Palazzo del Prefetto B.3
23. Palazzo del Prefetto B.3

S. ANTONINO (Pl. 3; D, E, 4), formerly the cathedral, dating from the 12th cent. and several times restored, the last time in 1857, with a fine old vestibule, called 'Paradiso' (1350), of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns. — Adjacent is the handsome *Theatre* (Pl. 15), built in 1804. — We return to the Piazza by the Via S. Antonino, turn to the right past the *Palazzo Comunale*, and follow the Via di Campagna to the right to the church of —

S. MARIA DI CAMPAGNA (Pl. 6; A, 2), of the 15th cent., but disfigured by alterations. It contains some admirable frescoes by *Pordenone* (to the left of the entrance St. Augustine, in the two chapels on the left scenes from the life of the Virgin and of St. Catherine), and in the large dome a Descent from the Cross, after *Tintoretto*. — We return by the Via di Campagna, and through the Via S. Eufemia and Via S. Sisto reach the church of —

*S. SISTO (Pl. 9; D, 1), the richest in Piacenza, erected in 1499-1511, with a fine Ionic atrium in front of the modern façade.

INTERIOR. About 1515 Raphael painted for this church his master-piece, the *Sistine Madonna* (Madonna with St. Sixtus and St. Barbara, now at Dresden), which was sold in 1753 to Augustus III., king of Poland and elector of S. xony, for 20,000 ducats and replaced by a copy by *Avanzini* (beginning of 18th cent.). The choir contains pictures by *Camillo Procaccini*, *Palma Giovane*, etc., and also several good intarsias. In the left transept is the unfinished monument of Margaret of Austria (d. 1586), daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, the father of Alessandro Farnese. On each side of the entrance is a tiny chapel with a dome and a Greek cross.

A little to the E. of S. Sisto is the *Palazzo Farnese* (Pl. E, 2), erected in a magnificent style by *Vignola* during the reign of Margaret in 1558, one of his first great works. It was never completed, and is now a barrack. — In the Via delle Benedettine, farther to the N.E., is the *Palazzo dei Tribunali* (formerly *Landi*), with two dilapidated courts, a handsome frieze, and a rich early-Renaissance portal (on the side next the church of S. Lorenzo).

The *Biblioteca Pubblica* (Pl. 10; E, 3) contains 120,000 vols., including a valuable psalter on red parchment, bound in silver, which once belonged to Angelberga, the consort of Emp. Lewis II. (857), and a copy of Dante ('Codex Landianus'), supposed to date from 1336; also a small archæological and palæontological collection.

From Piacenza to *Cremona*, see p. 147; to *Alessandria* and *Turin*, see R. 11.

A STEAM TRAMWAY, starting near the railway-station, connects Piacenza with *Ponte dell' Olio* (*Albergo del Sole*, poor), a small manufacturing town, picturesquely situated at the mouth of the *Val Nure*, 14 M. to the S. On market-days (Tuesdays) it presents a very interesting picture of Italian peasant life. From *Ponte dell' Olio* the tramway goes on to *Borgonure* (Alb. dell' Agnello, rustic), the chief depot for the local traffic on the N. side of the Apennines.

The remains of the ancient town of *Velleia*, which is believed to have been buried by a landslide in the reign of the Emp. Probus (about

278), lie 25 M. to the S.E. of Piacenza. Various antiquities excavated here in 1760-75 are now in the museum at Parma (p. 267). An amphitheatre, temple, forum, etc., have also been discovered. The route to Velleia is by *S. Polo*, *S. Giorgio* on the *Nure*, with a villa of the Scotti erected by Vignola, *Rezzano*, and *Badagnano* (where the carriage-road terminates). — Velleia may also be reached from Fiorenzuola (see below), viâ *Castel Arquato*.

THE RAILWAY FROM PIACENZA TO BOLOGNA follows the direction of the *Via Æmilia* (comp. p. 257), several traces of which still exist. To the left lies *S. Lazaro*, an ecclesiastical seminary greatly enriched by Cardinal Alberoni (d. 1752). The church contains his tomb, and pictures by Procaccini, Zuccheri, etc.

Near (48 M.) *Pontenure* the train crosses the *Nure*, and soon passes *Fontana Fredda*, where Theodorici the Great and the Lombard kings once possessed a country-residence. Beyond (52½ M.) *Cadeo* the *Arda* is crossed. 56 M. *Fiorenzuola*, a small but thriving place. To *Velleia*, see above.

60 M. *Alseno*. — Then the small town of (64½ M.) **Borgio San Donnino** (*Croce Bianca*; *Angelo*), the ancient *Fidentia Julia*, which received its present name in 387 from St. Dominus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient Romanesque **Cathedral* is dedicated. This church is one of the finest in N. Italy; the admirable façade (the upper part unfinished) has three lion portals, and the interior with its round-arch arcades is of elegant proportions.

70 M. *Castel Guelfo*, with the *Torre d'Orlando*, a ruined castle erected by the Ghibelline Orlando Pallavicino about 1407, for protection against the Guelph Ottone Terzi of Parma. The train and the road cross the river *Taro*; charming view of the Apennines to the right. The costumes of the peasant-women here are peculiar.

78½ M. **Parma**, see p. 264. — Parma is the junction for the lines to *Suzzara* and *Mantua* (see p. 183) and to *Piadena* (p. 147). A new line is in progress from Parma to *Spezia* (p. 85).

The train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena, and, beyond (84½ M.) *S. Ilario*, the *Crostolo*.

96½ M. **Reggio**. — ALBERGO DELLA POSTA, in the main street; CAVALLETTO, near the Piazza, R. 1½, A. 1½ fr. — *Caf  Vittorio Emanuele*. Cab, per drive 80 c., per hour 1½ fr., at night 1 fr. and 2 fr. 20 c.

Reggio, which is also called *Reggio nell' Emilia* to distinguish it from Reggio in Calabria, the ancient *Regium Lepidi*, is the capital of a province and a town of 19,200 inhab., possessing broad streets flanked with arcades. *Lodovico Ariosto* (d. 1533), the greatest Italian poet of the 16th cent., was born here on 8th Sept., 1474, in a house near the Municipio, which is still shown (Pl. 4).

In the PIAZZA MAGGIORE (Pl. C, 3) is situated the **Cathedral* (Pl. 5), erected in the 15th cent., with a Renaissance façade, completed only in the lower part, in which interesting traces of the earlier Romanesque church of the 12th cent. are still observable.

Above the principal entrance are colossal statues of Adam and Eve by *Clementi* of Reggio (d. 1584), a pupil of Michael Angelo. The other statues on the façade are by his pupils.

The INTERIOR, which has a lofty choir and a crypt, contains several statues and monuments by *Clementi*, the finest being the monument of *Ugo Rangoni, Bishop of Reggio, and nuncio of Paul III. at the court of Charles V. (in the chapel to the right of the choir); the monument of Horatius Malegutus is also attributed to him, dating from 1583 (immediately on the right of the entrance). — In the 1st chapel on the left is the tomb of *Clementi*, with his bust, by his pupil *Pacchione* (1588).

On the S. side of the piazza is the *Municipio* (Pl. 18); at the entrance is a marble bust of General Cialdini, who was born here.

Proceeding to the right past the Municipio, and following a broad street to the right, we next reach the church of the *MADONNA DELLA GHIARA (Pl. 6; A, 3), built in 1597 from a design by Balbi, in the form of a Greek cross covered with a dome.

The INTERIOR is adorned with frescoes in the nave as far as the dome and in the N. aisle by *Luca Ferrari* (1605-54) of Reggio, a pupil of Guido Reni. The altar in the latter, presented by the town in 1621, has an altarpiece by *Guercino*. The frescoes in the choir are by *Tiarini* of Bologna, of the school of the Carracci; the Annunciation at the back of the high-altar is by *Carlo Catiari* (brother of Paolo Veronese), and the frescoes in the S. transept are by *Lionello Spada* and others.

Passing through the arches to the right of the cathedral, we reach the PIAZZA MINORE, with the church of *S. Prospero* (Pl. 14; C, 3, 4), re-erected in 1504 by *Gasparo Bisi* on the site of an earlier Romanesque edifice, to which the six marble lions of the façade originally belonged. The choir contains damaged frescoes by Campi and Procaccini, and pictures by Tiarini.

The *Madonna della Concezione* (Pl. 7; C, 2) is a handsome modern church near the theatre. — The Theatre (Pl. C, 2), the chief boast of Reggio, is a remarkably fine edifice for so small a town. — The Museum (Pl. 16; C, 2) contains the natural history collection of the celebrated *Spallanzani* (b. at Reggio in 1729, d. 1799) and a palæo-ethnological collection illustrative of the history of the province. — The Library (Pl. 3; B, 4) contains 56,000 vols. and 1066 MSS.

EXCURSION TO CANOSSA (see small Map on the plan of Reggio), 8 hrs. there and back; carriage with one horse 10-15, with two horses 20-25 fr. (luncheon should be brought from Reggio). The route is by the road to Massa (p. 86), traversing a fertile and picturesque plain, enclosed by hills which at first are sprinkled with villas. Beyond *Pajanello* (on the hills to the right lies *Quattrocastella*, with the ruins of four castles which once belonged to the Countess Matilda of Tuscany, d. 1115) the road bends to the right, at the 'Comune dei Quattri Castelli, Frazione Mucciattella', and leads direct to the small village of *Pecorile* (tavern). The route beyond this point must be continued on horseback or on foot. The path cannot be mistaken. It leads through the village, and then to the right towards the church of *Casola*, which is left on the hill to the right; at the angle of the hill Canossa comes in sight, and the path leads in the direction of the village along the dreary bed of the *Campola*. The walk to the foot of the castle-hill takes 1 hr.; we then ascend for ½ hr. in the direction of the church of S. Paolo, which lies three-quarters of the way up the hill, follow a level path round the castle-rock and at the back of the small village of *Canossa*, and lastly mount to the summit of the

rock, which is crowned by the scanty, ivy-clad ruins of the castle of *Canossa*. The castle once belonged to the Countess of Tuscany above mentioned, and was afterwards destroyed by the inhabitants of Reggio in 1255. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. The castle-well contains good water. *Magnificent view of the Apennines towards the S., with the well-preserved castle of Rossena in the foreground, and of the vast plain of the Po towards the N., with Parma, Reggio, and Modena.

FROM REGGIO TO GUASTALLA, 18 M., railway in 1 hr. (fares 3 fr. 30, 2 fr. 30, 1 fr. 50 c.). Unimportant stations. 5 M. *Bagnolo*; 11½ M. *Novellara*, a town with 8000 inhab. on the *Canale di Molini*, a principality of the house of Gonzaga down to 1737. — 18 M. *Guastalla*, see p. 183.

From Bagnolo, on the railway just described, a branch-line runs to (5½ M.) *Correggio*, formerly the capital of a principality belonging to the Duchy of Modena, and the birthplace (in 1494) of the celebrated painter *Antonio Allegri da Correggio* (d. 1534). The piazza is embellished with a statue of the master by *V. Vela*, erected in 1880.

A branch-line runs to the S. from Reggio to (9½ M.) *Ventoso*.

103½ M. *Rubiera*. The *Secchia* is then crossed.

110½ M. **Modena**, see p. 270.

The train continues to follow the direction of the *Via Æmilia* and crosses the *Panaro* near *S. Ambrogio*. — 118 M. *Castelfranco*, a small town, supposed to be the *Forum Gallorum* where Antony was defeated by Octavian and Hirtius, B.C. 43. Near (123 M.) *Samoggia* and (126½ M.) *Lavino* the train crosses the rivers of these names, and then the narrow *Reno*, the ancient *Rhenus*, or *Amnis Bononiensis*. The *Monte della Guardia* (p. 299) is conspicuous to the right.

135 M. **Bologna**, see p. 281.

40. Parma.

Hotels. ALBERGO CENTRALE CROCE BIANCA, Strada Garibaldi, near the Steccata (Pl. D, 3), pens. 10, omn. 1 fr.; ITALIA, Borgo S. Biagio (Pl. E, 3), near the cathedral, with good trattoria, R., L., & A. 3, omn. ¾ fr.; CONCORDIA, Borgo Angelo Mazza, near the Steccata (Pl. D, 3); LEON D'ORO, Borgo del Leon d'Oro (Pl. E, 3, 4), near the Strada Vittorio Emanuele.

Cafés. *Cavour*, Strada Cavour (Pl. D, E, 3); *Risorgimento*, Strada Vittorio Emanuele.

Post Office (Pl. D, 3), Piazza della Prefettura.

Cab to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 1¼ or 2 fr.; per hour 1 fr. 60 c. or 2 fr. — **Omnibus** and **Tramway** from the Piazza Grande to the City Gates every 20 minutes.

Parma, situated on the river *Parma*, a small tributary of the Po, the capital of a province (formerly a duchy), is a town of entirely modern appearance, but of very ancient origin, with broad streets, and 44,500 inhabitants. It possesses a university founded in 1549, and the felt-hat manufactories are important.

The foundation of Parma is probably to be ascribed to the consul M. Æmilius (B.C. 183), though the discovery of a lake-dwelling of the bronze period in 1864 proves that a human settlement existed here in pre-historic times. The town offered a determined resistance to the attacks of the Ligurians, but it was destroyed by Mark Antony as the birthplace of Cassius, one of Cæsar's murderers. Under Augustus, who named it *Colonia Julia Augusta Parma*, it attained to new prosperity; and repeated

devastations in the middle ages proved only temporary checks to the growth of its importance, which arose mainly from its woollen manufactures. Parma participated in the general development of the towns of Upper Italy, zealously espoused the cause of the Guelfs, and in 1247-48 was long unsuccessfully besieged by Emp. Frederick II. In 1303 *Ghiberto da Correggio* obtained possession of the supreme power. In 1341, after various vicissitudes, Parma came into the hands of the *Visconti*, and from that period down to 1512 was generally united with the Duchy of Milan. In 1545, after it had been annexed to the States of the Church, it was presented by *Pope Paul III.*, with Piacenza, to his infamous son *Pier Luigi Farnese*. This prince was assassinated in 1547, and was succeeded by seven dukes of his family, after which the male line became extinct in 1731. *Elizabeth*, the daughter and sole heiress of Duke Ranuccio II., was married to King *Philip V. of Spain*, and by the quadruple alliance concluded at London in 1718, the succession was secured to their son *Charles*, who, however, ascended the throne of Naples in 1734, and deprived Parma of many treasures of art which now grace the national museum at Naples. By the Peace of Aix-la-Chapelle in 1748 the duchy was ceded by Austria to his younger brother *Philip*; in 1807 it was annexed to France, and in 1815 awarded to *Marie Louise*, who ruled better than the Italian princes, and benefited the country by the construction of roads. In 1847, after her death, it came into the possession of the Bourbons, who had hitherto been indemnified with Lucca. *Charles II.* (d. 1883) was banished, in 1848 *Charles III.* was assassinated in the open street, and in 1859 his widow withdrew along with the Austrian garrison. The Duchy covered an area of 2216 sq. M., and had a population of about half-a-million souls.

Parma owes its importance in the HISTORY OF ART to *Antonio Allegri of Correggio* (1494-1534; p. 264), who lived here in a quiet and modest style, and died early. It was not till a later period, when he was followed by the Carracci, that his merits were duly appreciated (characteristics, see p. lviii). The best-known of his pupils is *Francesco Mazzola*, surnamed *Parmigianino* (1503-40), an excellent portrait-painter, and a native of Parma.

The ancient *Via Æmilia* (p. 257) intersects the town, from the *Barriera Vittorio Emanuele* to the *Barriera d'Azeglio*, crossing the *Piazza GRANDE (Pl. D, 4), in which stand the *Palazzo del Governo* and the *Palazzo Municipale*. In front of the latter is a *Statue of Correggio*, by *Ferrarini*, erected in 1870. — A little to the N.E. rises the —

***Cathedral** (*Il Duomo*; Pl. E, 3), an admirable example of the Lombard-Romanesque style, begun in 1058, but not completed till the 13th century. It is a cruciform building covered with a dome, with a somewhat raised choir above a crypt, and a broad façade with a triple columnar gallery. The three portals are embellished with two huge lions (executed in 1281 by *Bono da Bisone*) and four of smaller size, and sculptures by *Lucchino Bianchini*, 1493.

The INTERIOR, consisting of nave and aisles, rests on fourteen articulated pillars, above which runs a fine triforium. The vaulting of the nave was painted by *Girolamo Mazzola*. 3rd chapel on the right, a Descent from the Cross in relief by *Benedetto Antelami* (1178); 4th chapel, frescoes of the 15th cent.; 5th chapel, frescoes by *Rondani*, a pupil of Correggio. To the right of the steps to the choir is the *Cappella dei Canonici*, with an altarpiece by *Gatti*, and on the right a bust of Petrararch, who was archdean of the cathedral, a work of 1713.

The octagonal DOME is adorned with an *Assumption by *Correggio* (1526-30), unfortunately much injured by damp. 'It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar away from earth in joyful bliss. A striking feature of the work is that

the figures seem to cleave the vaulting and to be in the act of forcing their way out of the church-walls into bright ether. The masterly and almost playful manner in which the greatest difficulties in the work have been overcome has ever been an object of the highest admiration'. — '*Correggio*', by *Dr. Julius Meyer*. Noon is the best hour for inspecting the painting. (Copies in the picture-gallery, see p. 263.) Persons not liable to dizziness may ascend into the dome to examine the painting more closely, but no great advantage is thus gained, though a fine view is commanded from the outside gallery (1/2-1 fr.).

In the CHoir, David and St. Cecilia, by *Giul. Ces. Procaccini*, and good half-Gothic stalls by *Cristoforo da Lendinara* (1473). — The Crypt, a spacious cruciform structure with thirty-eight marble columns, contains monuments of (r.) the Canon Montini (1507), the jurist Prati farther on, by *Clementi* (1542), and of Bernardo degli Uberti, also by *Clementi*. The SACRISTY contains frescoes of the 14th cent., and intarsias by *Lucchino Bianchini*. — The principal altar is by *Clementi*. The 5th Chapel to the left of the entrance contains frescoes of the 14th cent., on the left History of St. Peter, on the right SS. Sebastian and Catharine.

The ***Baptistery** (*Battistero*; Pl. E, 3), constructed of Veronese marble, externally octagonal, with three round-arched portals, and consisting of five stories with colonnades, and a flat roof surmounted by seven pyramidal turrets and a belfry, was designed by *Benedetto Antelami*, and erected in 1196-1270. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with the following Scriptural subjects: —

At the N. Portal (towards the Piazza), above, is the Nativity of Christ; then the History of John the Baptist; on the door-posts are genealogical trees of Jacob and of Jesse. — At the W. Portal, above, a curious representation of the Last Judgment. On the door-posts to the left, Christ performing works of mercy; on the right, the six ages of man. — On the S. side is an Allegory of Death from the Biblical romance of Barlaam and Josaphat. All these are probably by *Benedetto Antelami*, whose name appears as the master from the inscription on the portal.

The INTERIOR (closed; key in the house opposite the S. entrance) is sixteen-sided, with thirteen niches and three doorways below and two galleries above, and graceful columns on the walls. The sculptures have only been partly completed. The Romanesque *Frescoes in the dome (13th cent.), representing the history of John the Baptist and prophets, are of interest to students of art. The whole population of Parma since 1216 is said to have been baptised here. The font dates from 1294. Above the doors are sculptures of the 13th cent., and on the E. side of the lower galleries is an series of *Reliefs of the months (incomplete) and other works of 13th century.

The church of ***S. Giovanni Evangelista** (Pl. E, F, 3), belonging to an ancient Benedictine monastery, which is now a barrack, is an elegant cruciform structure, covered with a dome, with aisles and two series of chapels. It was erected in 1510 by *Bernardino Zaccagni*; the façade is by *Simone Moschino* (1604), and the tower by *G. B. Magnani* (1614).

INTERIOR. In the two first chapels on the left, *Frescoes by *Parmigiano* (SS. Lucia and Apollonia, two deacons, S. Giorgio and S. Agata); in the 1st chapel on the right, a handsome monument of the Countess Sanvitale-Montenuovo, daughter of Marie Louise, the wife of Napoleon I.; in the 2nd a *Nativity, by *Giacomo Francia*, 1519. The sombre DOME is adorned with *Frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1520-24 (the best time to see them is at noon or 4 p.m.; copies in the picture-gallery, see p. 268).

The half-dome of the *Choir* containing a Coronation of Mary by Correggio was removed in 1584 (the original of the principal group is in the Library, p. 269; copies of other parts of this great composition by Ann. and Ag. Carracci are in the picture-gallery, see p. 268). The new dome of the choir was adorned with a copy of the complete work by *Ces. Aratus*. The handsome choir-stalls are by Zucchi and Testa. In the archway of the door of the sacristy (N. transept), *S. Giovanni by Correggio. — The picturesque monastery-courts (left of church) are not accessible.

A few paces to the N.W. of the Piazza Grande, in a small piazza, stands the **Madonna della Steccata* (Pl. D, 3), an imitation of St. Peter's (a Græc cross with rounded ends), erected by *Bernardino Zaccagni* in 1521-39. The soaring dome and the four half-cupolas produce a very imposing effect.

INTERIOR. The corner-chapel to the left of the entrance contains a Madonna of the school of *Fil. Mazzola*. In the corner-chapel between the choir and the S. transept, monuments (r.) of Duke Ottavio Farnese and (l.) of Sforzino Sforza, the latter by *Giov. Franc. da Grado*, 1529. The archway of the choir is adorned with frescoes by *Parmigianino*, the tribune with frescoes by *Anselmi*. Corner-chapel on the right of the choir: monument of Guido da Correggio, by *G. B. Barbieri*; the 1st chapel on the right contains the monument of Beltrando Rossi, dating from the first half of the 15th century.

The Piazza adjoining the church is adorned with a *Monument to Francesco Mazzola*, surnamed *Parmigianino* (p. 265), the painter, by *Giov. Chierici*, erected in 1879.

In the PIAZZA DELLA PREFETTURA (Pl. E, 3) are a *Statue of Victor Emmanuel II.* and the *Palazzo Ducale* (Pl. 18), now the seat of the Prefettura.

To the N.W. of the Palazzo Ducale, which is passed on the right, is the *Palazzo della Pilotta* (Pl. E, 2), an extensive block of buildings, begun in 1597 by the *Farnese*, but never completed, containing a very interesting collection of antiquities and pictures as well as a considerable library (cross the court and ascend a broad flight of steps to the left).

In the half-story is the **MUSEO DI ANTICHITÀ* (open daily 9-4, adm. 1 fr.; on Sun. and festivals 10-2, gratis).

I. Room. *Collection of Coins*, arranged in four cabinets and consisting of 30,000 specimens. The two glass-cases contain Parmesan coins and medals. — II. Room. Bronzes: the *Tabula Alimentaria* of Trajan, containing directions for the maintenance of poor children; bronze tablet with the *Lex Rubria de Gallia Cisalpina*, and other inscriptions on bronze, obtained in the excavations at Velleia (p. 261), begun in 1760 by Philip Bourbon; head of Hadrian in gilded bronze; bust of a young man; in the cases: *Drunken Hercules, Bacchus, Victoria, Ajax, and other bronze statuettes from Velleia; terracottas; golden necklaces, bracelets, and clasps of the later imperial epoch, found in digging the foundations of the theatre at Parma. — III. Room. Architectural fragments from the excavations (1844) in the ancient theatre of Parma. — IV. Room. Marble statues and fragments, chiefly from Velleia. The mural decorations are by *Scaramuzza*. — V. Room. Dies of the coins of Parma, mediæval seals, etc. — VI. Room. Cabinets and 'Cassoni' of the 16-17th cent.; intarsia-work by *Bernardino Casonio da Lendinara* (1494). — VII. Room. Egyptian antiquities. — VIII. Room. Vases. — IX. Room. Etruscan antiquities, cinerary urns, vases, bronze mirrors and ornaments; objects recently found in a tomb at S. Barba. — A staircase descends from the first room to the rooms on the ground-floor. — Room I. Roman inscriptions, some of them of Christian origin, arranged according to the

places where they were found. — ROOM II. Valuable collection of pre-Roman antiquities found in the province of Parma; weapons, implements of flint, bone, bronze, iron, and clay. — ROOM III. Similar antiquities from the 'Terramare' of Castione. — ROOM IV. Mediæval sculptures. — ROOM V. Mediæval and modern ceramic collection. — ROOM VI. Mediæval weapons.

The extensive *PICTURE GALLERY is on the first floor. Admission as to the Museo di Antichità, 1 fr.

I. Room: nothing worthy of note. — II. Room. On the left, *31. *Madonna della Scala* (formerly in the church della Scala), a celebrated fresco by *Correggio*, much damaged. The other works, of no great merit, are chiefly of the school of Parma: 44. *Parmigianino*, Nuptials of the Virgin; 45. *Araldi*, Annunciation; opposite, 74. *Girolamo Mazzola*, Holy Family; 62. Copy of *Parmigianino's* *Madonna del Collo Lungo* in the Pitti Palace (p. 415). — III. Room or Rotunda. Paintings by modern artists, and two colossal statues of Hercules and Bacchus with Ampelus, in basalt, found on the Palatine at Rome.

IV. LARGE SALOON. Over the entrance, on the right and left, and at the opposite end, *Copies of *Correggio's* Coronation of Mary (in S. Giovanni, p. 267), by *Annibale* and *Agostino Carracci*. By the entrance, on the right and left, below: 115. *Spagnoletto*, Twelve Apostles; then, on the right, farther on, *Fr. Francia*, *123. Descent from the Cross, and 130. Enthroned *Madonna* with four saints, 1515. — 154. *Lod. Carracci*, Entombment of Mary; 158. *Fra Paolo da Pistoja*, Adoration of the Magi; 180. *Unknown Artist* (attributed to *Giov. Bellini*), Christ as a boy with the Scriptures; 192. *Parmigianino*, Betrothal of St. Catharine; opposite, 216. *Tiepolo*, Heresy conquered by Religion; 213. *Tintoretto*, Resurrection. Statue of Marie Louise in a sitting posture, in marble, by *Canova*. The door to the left of the last leads to Rooms XX and XXI which contain portraits. — The door to the left at the upper end of the large room leads to Rooms VII-XI, in which are unimportant paintings. Adjoining is the 'Studio d'Incisione', which contains admirable engravings by *Toschi* (d. 1854), after *Correggio*, etc. — From Room III. we enter the rooms containing the best pictures in the collection: —

XII. Room. Landscapes of various schools. — XIII. Room. Several good portraits, e.g.: 302. *Seb. del Piombo*, Pope Clement VII. and a chamberlain (unfinished; about 1532).

XIV. Room. *350. *Correggio*, Repose during the flight to Egypt ('*Madonna della Scodella*'). 'The picture breathes a spirit of cheerful and calm emotion and is suffused in a soft and sunny glow. The figures, marked by the most delicate gradations of light and shadow, stand out clearly against the darker wooded back-ground, the tone of which is of a juicy greenish-brown' (*Meyer*, *Correggio*). — An adjoining room contains *WATER COLOUR COPIES from *Correggio* by *Toschi* and his pupils.

XV. Room. *351. *Correggio*, *Madonna di S. Girolamo*, also known as 'Il Giorno' (1527); the figure of the Magdalene, prostrate in utter humiliation, is especially admired. — In the adjoining corridor are water-colour copies of *Correggio's* frescoes in the Convento di S. Paolo, by *Toschi*.

XIV. Room. *355. *Holbein*, Portrait of Erasmus of Rotterdam (1530). — *353. *Correggio*, Martyrdom of S. Placidus and Flavia. 'The artist's principal aim is to produce a pleasing picture. The tragic scene is transacted in a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tints are most attractive. Even the shadows produce an effect of light, and define the form clearly and decidedly. The figures as it were float, breathe, and move in an atmosphere of brilliant light' (*Meyer*). — 359. *Franc. Francia*, *Madonna*; *360, *361. *Cima da Conegliano*, *Madonnas*; 362. *School of Leonardo da Vinci*, Head; *352. *Correggio*, Descent from the Cross.

XVII. Room. 364. *Murillo*, Job; 369. *Garofalo*, *Madonna* in clouds; 370, 373. *Cima da Conegliano*, Small mythological paintings; between them, *371. *Giulio Romano* (after a sketch by Raphael, in the Louvre), Christ in glory, with the *Madonna*, SS. John, Paul, and Catharine; 378. *Van der Helst*, Portrait.



Chiese

- 1 Duomo B3
 - 2 Compagnia e S. Bartolomeo B5
 - 3 Agostino (Oratorio, Battista) B1.4
 - 4 S. Bartolomeo B8
 - 5 S. Barnabè B3
 - 6 S. Sebastiano (Pompilio) B3
 - 7 S. Francesco C.6
 - 8 S. Giovanni Battista D.3
 - 9 S. Giorgio E.6
 - 10 S. Paolo E.5
 - 11 S. Pietro E.7
 - 12 S. Carlo F.5.6
 - 13 S. Vincenzo E.5
 - 14 S. Carlo Felice E.5
- Edifici ed Istituti pubblici**
- 15 Accademia delle Belle Arti E.3
 - 16 Orto Botanico G.3.4
 - 17 Osservatorio Astronomico E.4
 - 18 Biblioteca Reale, Scuola M. E.3.6
 - 19 - - - - - E.5
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AMMAN

XVIII. Room. Paintings of the 14-15th centuries. — The 'adjoining CORRIDOR XIX. contains drawings by *Parmigianino* and other masters.

The door opposite the picture-gallery in the same story leads to the *LIBRARY (open daily, except Sun. and holidays, 9-6 in winter and 9-4 in summer).

The library contains more than 200,000 vols. and 4500 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand-vizier Cara Mustapha after the raising of the siege of Vienna; the 'livre d'heures' (prayer-book) of Henry II.; a Dante written by Petrarch in 1370; a letter of Luther; Byzantine and Jewish miniatures; the original fresco of *Correggio's* Coronation of Mary from S. Giovanni (p. 267); a room with frescoes from the 'Divine Comedy' by *Franc. Scaramuzza*, formerly the director of the academy, completed in 1857.

The **Teatro Farnese**, also situated here (keys kept by the custodian of the picture-gallery, fee 30 c.), was erected in 1618-28 by *G. B. Alleotti*, a pupil of Palladio, and has recently been restored in excellent taste. — The (formerly) ducal *Tipografia*, founded by *Bodoni* in 1766, is celebrated for its admirable printing.

The custodians of the picture-gallery also keep the keys (fee 50 c.) of the —

Convento di S. Paolo (Pl. D, 3), formerly a Benedictine nunnery, now a school, an insignificant building, containing charming *Frescoes: by *Correggio* in the *Camera di S. Paolo*, which was thus decorated by order of the abbess Giovanna da Piacenza in 1519-20 (the best-preserved frescoes of the master): over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase (the celebrated 'Putti del Correggio'), on the frieze the Graces, Fortuna, Adonis, etc. The most favourable light is in sunny weather, 10-12 a.m.

'This, his first work of a monumental character, shows the painter as already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings in the domes of the Cathedral and S. Giovanni Evangelista, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an arbour through which the light of heaven appears to find free ingress'. — *Meyer's Correggio*.

The adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by *Al. Araldi* (d. 1528). — The monastery church (*S. Lodovico*) contains the monument of field-marshal Count Neipperg (d. 1829), themorganatic husband of the empress Marie Louise after the death of Napoleon, by *Bartolini* of Florence.

To the S.W. of the Piazza Grande rises the **University** (Pl. D; 4), possessing faculties of jurisprudence, medicine, and mathematics and natural science. The building was erected by *Galeazzo Alessi*, in the time of Ottavio Farnese, as a Jesuit college. The students number about 200. The palæontological department of the natural history museum is worthy of inspection. Director, Prof. P. Strobel.

Quitting the museum and crossing the small river *Parma* by the *Ponte Verde* (Pl. C, 3), we reach the (formerly) *Ducal Garden* (closed at 7 p.m.), at the N. end of which is the **Palazzo del Giar-**

dino (Pl. B, C), erected in 1564 by Odoardo Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, etc., by *Agostino Carracci*. (The palace is now a military school and not always accessible.)

The garden adjoins the *Rampari*, a promenade encircling the town, and laid out on the site of the former fortifications. To the S., between the Orto Botanico and the castle, lies *Lo Stradone* (Pl. E, F, 5, 6), another public walk.

FROM PARMA TO SPEZIA, railway under construction, open to *Berceto* (28½ M. in 2 hrs.). Thence diligence to (7-8 hrs.) Pontremoli (fare 6 fr.). The road passes *Berceto*, 3 hrs. above the railway, with a Romanesque church displaying primitive sculptures. Beyond the prettily situated *Poggio* (Posta, primitive) the road, commanding fine views, ascends to the summit of the pass of *La Cisa* (3410 ft.). We descend to *Pontremoli* (Alb. Valiani, clean; Flora), a town with 7000 inhab., whence we go on by railway to (25½ M.) *Spezia* in 1¾ hr.

41. Modena.

Hotels. ALBERGO REALE (Pl. a; E, 5), in the Corso Via Emilia, well spoken of, R. & L. 3 fr. 50, B. 75 c.; S. MARCO (Pl. b; D, 4), Via Posta Vecchia, commercial, R. 2, L. ½, A. 1, omn. ½ fr.; ITALIA, Via Fonte d'Abisso, near the Piazza Reale, a good 2nd class inn with a frequented trattoria, R. & L. 2, omn. ½ fr.; ALB. & RIST. AL TURCO, Strada Posta Vecchia (Pl. D, 4); ALB. DELLA BARCHETTA, near the station, tolerable.

Cafés and Restaur. **Caffè Nazionale*, Corso Via Emilia, opposite the Dogana (Pl. 25; E, 5), — *Beer* at the *Birreria Testi*, on the W. ramparts, between the Porta S. Agostino and Baloardo di S. Francesco.

Cab with one horse 80 c., with two 1 fr. per drive, at night 1 fr. 30 or 1 fr. 50 c.; per hour 1 fr. 60 c. or 2 fr., at night 2 fr. 10 or 2 fr. 50 c., each additional half-hour 50 or 60 c., at night 75 or 85 c. — TRAMWAY through several of the streets.

Italian Protestant Church in the Piazza Grande.

Modēna, a town with 31,000 inhab. (commune 58,000), situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name, and now that of a province of the Emilia, possesses broad streets, spacious arcades, a university, and an academy of art.

Modena, the ancient *Mutina*, in the dominions of the Gallic Boii, became a Roman colony in B.C. 183, and, being situated on the high-road from Rome to Mediolanum (Milan), was a place of some importance. After the murder of Cæsar, Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B.C. (*Bellum Mutinense*); but the latter was defeated by Octavian with the consuls Pansa and Hirtius, and compelled to raise the siege. — In the middle ages Modena belonged to the estates of the Countess Matilda, but eventually obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines. In 1288 *Obizzo II. d'Este* gained possession of the supreme power, which his descendants continued to enjoy (see p. 276). — On the death of Alphonso II., without issue (1597), the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598), husband of Virginia de' Medici, daughter of Grand-duke Cosimo I. of Florence. *Hercules III.* (d. 1803), who by the Peace of Luneville lost Modena in 1801, was the last of the family of Este. Through his daughter *Beatrice* who married Archduke Ferdinand, the duchy came into the possession of the younger branch of the House of Austria in 1814. The insurrections

of 1848 and 1851 were quelled with cruel severity. Francis V., the last duke, quitted his dominions in 1859 and went over to the Austrians.

A specialty of Modena with regard to art-history, was the sculpturing of TERRACOTTAS, the aim of the artists being to represent dramatic groups rather in accordance with pictorial than plastic principles, and therefore calculated only for being exhibited in niches. This branch of art was first fully developed by the strongly realistic master *Guido Mazzoni*, who worked also in Naples and at the court of France. Some of his works may be inspected in the crypt of the cathedral (see below), and in S. Giovanni Decollato (Pl. 7). The art was next practised in a more refined style by *Antonio Begarelli* (d. 1565), who rejected the aid of painting, and brought it to the utmost perfection of which it seems capable.

The *Cathedral (Pl. 1; D, 5), begun in the Romanesque style in 1099 by *Lanfranco*, consecrated in 1184, has a superstructure of later date. The façade is relieved by a large rose-window and a simple colonnade (three arches resting on columns in the wall and enclosed by a larger arch), which is continued round the whole building. The portals are adorned with marble lions. The rude sculptures of the façade, representing the Creation, and the history of the first men down to Noah, are by *Nicolaus* and *Guilelmus* (about 1099); on the S. side, to the right near the choir, is the history of St. Geminianus, by *Agostino da Firenze*, 1442 (probably *Agostino di Duccio*). The sculptures of the N. lateral portals are also interesting. The choir has a tripartite semicircular exterior.

The INTERIOR is low and heavy, but impressive. The nave and aisles are supported by alternate pillars and columns, over which runs a triforium, and the vaulting is pointed. In the 2nd chapel on the left, a late-Gothic Altar of terracotta; 3rd chapel, a Coronation of Mary with saints on a gold ground, by *Serafinus de Serafinis*, the oldest extant picture of the school of Modena (1385); 4th chapel, *Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by *Dosso Dossi*. By the opposite pillar is the pulpit by *Enrico di Campione*, 1322; very ancient font, to the right of the approach to the choir, adapted for the purpose from the capital of a column. Choir-stalls by *Cristoforo da Lendinara*, 1465; in the choir, on the right, sculptures of the beginning of the 12th cent. by *Nicolaus* and *Guilelmus*, representing the Passion. Above these are early frescoes of St. Christopher and the Annunciation. By the left entrance to the choir, and on the left side of the choir, are several monuments of the Rangoni family, the best being that (designed by *Giulio Romano*) of Claudio, Count of Castelvetro (d. 1537), husband of Lucrezia, daughter of the celebrated Pico della Mirandola (p. 273); and that of the last duke, Hercules III. of Este (d. 1803). The lofty CRYPT, with four lions at the entrance, and supported by thirty slender columns, most of them with Romanesque capitals, the fluted ones in front of the high-altar being antique, contains the tomb of St. Geminianus; the realistic *Group over the altar on the right, a Madonna and Christ, with a nun, St. Joseph, and a most unattractive servant, is by *Guido Mazzoni* (restored in 1851).

The ARCHIVES OF THE CATHEDRAL CHAPTER-HOUSE contain a large number of manuscripts.

The *Campanile, or *La Ghirlandina* (Pl. 2), erected in 1224-1319, 335 ft. in height, is one of the finest in N. Italy. It leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular. In the interior is preserved an old *Secchia*, or pitcher, which the Modenese captured from the Bolognese at the battle of Rapolino, 15th Nov. 1325. The ascent is recommended (easy stair; custodian 50 c.).

The CORSO DELLA VIA EMILIA is adorned with the statues of the poet *Alessandro Tassoni* (1565-1635), who has humorously described the above-mentioned incident in his celebrated epic poem 'La Secchia Rapita' (1616), and of the learned historian *Ludovico Muratori* (1672-1750), erected in 1860 and 1853 respectively.

S. GIOVANNI DECOLLATO (Pl. 7; D, 4), a plain round church, contains, to the left of the high-altar, a painted *Group, a Pietà, by *Guido Mazzoni* (restored in 1853).

The **Albergo Arti** (Pl. 26; B, 4), at the W. end of the Corso, built by Duke Francis III. in 1767 and formerly belonging to the *Congregazione di Carità*, has lately been purchased by the Municipio and fitted up to accommodate the chief collections of the town.

The COURT contains a statue of Duke *Borso of Este* (p. 276), executed by Prof. Ferd. Pelliccia at Carrara in 1843 and placed here in 1882, and the **Museo Lapidario**, comprising chiefly Roman inscriptions and sarcophagi; in the passage to the left, two mediæval monuments of 1312 and 1309. — On the ground-floor is also the *Biblioteca Poletti*, for students of the academy of arts.

On the first floor is the **Biblioteca Estense**, with 90,000 vols. and MSS., transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement claimed the Duchy of Ferrara as a vacant fief (p. 277). Some of the MSS. are very valuable, e.g. a collection of Provençal poems by Ferrari (1254), Dante with miniatures of the 14th cent., prayer-book of Elector Albert of Mayence (d. 1545), with miniatures. The library is generally accessible also during the vacation (1st Aug. to 1st Oct.).

The second floor contains the **Museo Civico** (adm. 10-4; fee), an important collection of plaster casts, modern paintings, etc.

The third floor is to accommodate the **Picture Gallery** (*Pinacoteca Estense*), which is soon about to be removed from the stores of the Art Academy (Pl. 12; E, 3) to its new home. Among the numerous pictures may be mentioned: *Giac. Francia*, Assumption of the Virgin; *Bartolommeo Bonasceia*, Pietà (1483); **Franc. Bianchi Ferrari* (Correggio's teacher), Annunciation; *Bernardino Losco*, Madonna and two saints (1515); *Marco Meloni*, Madonna and two saints (1504); *Correggio*, *Ganymede carried off by the eagle (ceiling-painting), and Angels; then a number of frescoes, comprising nine scenes from the *Æneid* (transferred to canvas), by *Niccolò dell' Abbate* of Modena (1512-71); Ceiling-paintings by *Tintoretto* from Ovid's *Metamorphoses*; Copy of *Titian*, Portrait of a lady; **P. Veronese*, Portrait of a knight; *Palma Giovane*, Allegory; **Bonifazio*, Adoration of the Magi; **Cima da Conegliano*, Descent from the Cross; **Guido Reni*, Christ on the Cross; *Guercino*, St. Peter reading; *Garofalo*, Madonna and saints; *Dosso Dossi*, Adoration of the Child; *Lodovico Carracci*, Flora; *Annibale Carracci*, Venus; *Caravaggio*, Soldier drinking; two landscapes by *Salvator Rosa*; *Guercino*, Crucifixion of St. Peter; *Tintoretto*, Mythological pictures; *Lionello Spada*, Gipsy woman; *Gasparo Pagano*, Nuptials of St. Catharine; **Palma Vecchio* (?), Portrait of a lady; **Pinturicchio* (?), Madonna and Child; *Holbein* (?), Henry VIII. of England; *Murillo* (?), Portrait of a Benedictine; *Dierick Bouts*, St. Christopher, an original repetition of the picture at Munich, with alterations; **Caroto* (or *Romanino*?), Madonna and saints; *Palma Vecchio*, Holy Family (copy); **Velasquez*, Portrait; *Ercole de' Roberti*, Death of Lucretia; *Bern. Luini*, Infant John; *Giulio Romano*, Study of a head.

The adjacent church of S. AGOSTINO (Pl. 3; B, C, 4), a 'Pantheon Estense', built by *Bibbiena* (?) in the florid baroque style and lately restored, contains (to the left of the high-altar) a monument to the celebrated savant *Carolus Sigonius* (1524-85) and (to the left on quitting the church) a Pietà by *Begarelli*.

S. Francesco (Pl. 6; C, 9), a Gothic church, contains a *Descent from the Cross (in the chapel to the left of the choir) by *Begarelli*, an imposing composition in terracotta, with 13 life-size figures, among which the group of women is specially pleasing.

At the S. end of the town rises **S. Pietro** (Pl. 10; E, 7), a spacious church with double aisles, one of the best brick façades of the Renaissance, and cross vaulting, partly in the pointed, and partly in the Romanesque style.

INTERIOR. 1st Altar on the right, Pietà, of the *School of Ferrara* (attributed to *Herry Bless*); above the 3rd confessional to the right, a Madonna and angels in clouds with SS. John the Baptist and Luke, of the school of *Garofalo*. In the chapel to the right of the choir, *Mourning for the dead Christ, in terracotta, by *Antonio Begarelli*. The Madonna and Child in clouds, with four saints below, a group in the S. transept, was begun by *Begarelli* (whose remains were interred here in 1876) and completed by his nephew Lodovico. Six statues in the nave by the same master. 2nd Altar in the left aisle, Madonna with SS. Jerome and Sebastian, attributed to *Dossi* (more probably by *Pellegrino Munari*?).

Between the spacious Piazza Reale (Pl. E, 4) and the Corso Vitt. Emanuele is the **Palazzo Ducale** (Pl. 15; E, 3, 4). This magnificent edifice, begun under Francis I. in 1634 by the Roman *Bartolommeo Avanzini*, is now a military school. — In front stands a *Monument to Ciro Menotti*, by *Sighinolfi*, erected in 1879.

The well-kept *Giardini Pubblici* (Pl. F, 3; closed in rainy weather), as well as the ramparts of the town, afford pleasant walks.

A STEAM-TRAMWAY runs from Modena to *Vignola*, birthplace of the famous architect *Giac. Barozzi*, surnamed *Vignola* (1507-73). Thence to Bologna, see p. 282.

From Modena to Mantua, see R. 33.

About the year 1770 Duke Francis III. of Modena constructed a bold and interesting, but now neglected road from Modena to Pistoja, a distance of 46 M., leading by *Formigine*, *Serra*, *Paullo*, *Pieve a Pelago*, and *Fiumalbo*, at the base of the lofty *Monte Cimone*, where charming views of the Apennines are obtained. A diligence runs daily to Pieve a Pelago. Continuation of the road (to Boscolungo, S. Marcello, etc.), see p. 310.

A RAILWAY unites Modena with (10½ M., in ¾ hr.) *Sassuolo*, a small town on the *Secchia*, with a former ducal villa and park. The *Zibio*, a neighbouring volcanic mountain, is remarkable for its naphtha springs.

FROM MODENA TO MIRANDOLA, 19½ M., railway in 1½ hr. (fares 2 fr. 30, 1 fr. 55 c.). The least unimportant station is (15½ M.) *Cavezzo*, where a branch diverges to *Finale*, viâ S. Felice sul Panaro (p. 299). — 19½ M. **Mirandola**, on the old road from Verona to Bologna, a town with broad streets and picturesque, antiquated buildings, after many vicissitudes came into the possession of the *Pico* family. Count Giovanni Pico (1463-94) was remarkable for his ability and learning. Alexander I. (1619) was the first of the family who bore the title of Duke of Mirandola and Concordia. Francesco Maria, the last duke, sold his dominions to Modena in 1710. The old *Palace* of the dukes, the *Cathedral*, and the church of *Gesù* should be visited.

42. From Padua to Bologna.

76½ M. RAILWAY in 2½-4½ hrs. (fares 13 fr. 90, 9 fr. 75, 6 fr. 25 c.; express 15 fr. 30, 10 fr. 70 c.).

Padua, see p. 189. The line skirts and crosses the navigable *Canale di Battaglia*. — 6 M. *Abano*, a small town, said to be the birthplace of the historian *Livy*, lies at some distance to the right

of the line. In the vicinity are the *Bagni* ('Baths', a well-appointed establishment), the *Aquae Patavinae*, or *Fons Aponi*, of the Romans, on the E. slope of the *Monti Euganei*, an isolated volcanic chain of hills, with extensive quarries of trachyte. The culminating point of the range is the *Monte Venda* (1890 ft.), on which lie the ruins of a monastery.

8 M. *Montegrotto*. The train passes through a long tunnel.

11 M. **Battaglia** (*Albergo alla Spacca*), with warm baths of considerable repute. The comfortable baths and lodging-houses (R. 2-5, D. 4½ fr.) lie in a beautiful park at the foot of the hill of *Sant' Elena*, which is crowned by the château of Count Wimpffen, the proprietor of the watering-place. In the trachyte rock of this hill is a natural *Vapour Grotto*, in which the temperature is 116° Fahr. The baths are found efficacious in cases of gout, chronic rheumatism and cutaneous disorders, scrofula, etc. — In the immediate vicinity of Battaglia is the château of CATTALJO, erected by the Venetian family of the Obizzi, and now the property of the Austrian Archduke Charles Lewis, heir of the Duke of Modena. It is adorned with numerous frescoes by Zelotti, and contains a valuable *Collection of Antiques*.

GROUND-FLOOR. Ante-chamber: Inscriptions, large triliteral Roman monument; farther on, a room with inscriptions and architectural fragments. — FIRST FLOOR. 1st Room: Casts. 2nd R.: Early-Christian sculptures. HALL: Twenty Etruscan cinerary urns with scenes of leave-taking and battles; 9, 17, 19. Death of Neoptolemos at Delphi; 18. Cadmus slaying the dragon; 7. Rape of Helen; to the left, farther on, 40. Relief from a Roman tomb; 43. Torso of a satyr; 102. Greek tomb-relief of a young girl; 288. Good relief of the bust of a girl; 545. Statue in a sitting posture; 605. Isis; 1190. Upper half of a portrait-statue; 1224. Cybele; 1179. Bearded Dionysus; Egyptian sculptures in granite. — A room to the right contains a collection of *Weapons*. — The *Oratorio S. Michele*, or *Chapel* of the château, contains good early Italian pictures.

About 3 M. to the S.W. of Battaglia, on the *Monti Euganei*, is situated **Arquà del Monte**, where *Petrarch* lived and died (1304-74). His monument in front of the church consists of a sarcophagus resting on short columns of red marble, bearing the inscription:

Frigida Francisci lapis hic tegit ossa Petrarce,
Suscipe virgo parens animam! Sate virgine, parce!
Fessaque nam terris celi requiescat in arce.

On the top is a bust of *Petrarch*, dating from 1547. His house in the upper part of the town, with painted wooden ceilings and faded frescoes in allusion to his poems, contains a few reminiscences of the poet.

14½ M. **Monselice** (*Scudo d'Oro*), a town at the base of the *Monti Euganei*, has remains of fortified walls and a ruined castle, which once belonged to the Patriarch of Venice.

From Monselice to *Mantua*, see p. 183.

18 M. *S. Elena*. Near (23 M.) *Stanghella* the line crosses the *Gorzone Canal*. The country is fertile, but flat and marshy. Near *Boara* a new fort is passed and the *Adige* crossed.

27½ M. **Rovigo** (**Corona Ferrea; Caffè Vittorio Emanuele*, clean), on the *Naviglio Adigetto*, an episcopal residence and the capital of a province, with 10,500 inhab., belonged to Venice from 1484 downwards. The *Via Ponte Adige* leads from the station to

the Piazza, in which stands a Venetian column. To the left, adjoining the Café Vittorio Emanuele, is the entrance to the —

PALAZZO COMUNALE, which contains an extensive *Library* and a *Picture Gallery* (*Accademia*; fee $\frac{1}{2}$ fr.).

2. Copy of *Titian*, Madonna; 3. Copy of *Gent. Bellini*, Madonna; 4. *Bern. Licinio*, SS. Lucia, Agnes, and Catharine; *11. *Giorgione*, Portrait; 18. *Palma Vecchio*, Madonna and saints; 22. *Giorgione* (attributed by Mr. Crowe to *Bonifazio*), Scourging of Christ; 24. *Bissolo*, Christ; 25. *Giorgione*, Bearing of the Cross (copy; original at Vicenza, p. 187); 31. *School of Giov. Bellini*, Betrothal of St. Catharine; 34. *Vitt. Carpaccio*, Portrait; 35. *Bonifazio*, St. Peter; 37. *Angelica Kaufmann*, Innocence; *39. *Palma Vecchio*, Madonna with SS. Helena and Jerome (retouched); *42. *Perugino* (acc. to Mr. Crowe by *Lo Spagna*), Madonna; 48. *Perino del Vaga*, Madonna and saints; 80. Copy of *Bellini* by *Marco Belli*, Presentation in the Temple; 103. *Master of N. Italy*, Venus; 106. *Cima da Conegliano* (?), Madonna; 109. *Giov. Bellini*, Madonna; 118. *Andrea Schiavone*, Apollo and Daphne, scene from *Giorgione's* painting at Venice (p. 247); 119. *Holbein* (?), Portrait of Ferdinand I.; 123. *Palma Vecchio*, Portrait (retouched); 126. *Pedrini*, Ecce Homo; 134. *Antonio Badile*, The Magi; 135. *Dosso Dossi* (not Garofalo), Madonna and saints; 136. *Bart. Montagna* (ascribed by Crowe to *Polidoro*), Madonna and saints; 142. *Titian*, SS. Nicholas, Paul, Francis, and Cecilia; 102. *Dosso Dossi*, SS. Benedict and Bartholomew; 110. *Dossi*, SS. Agnes and Lucia; 152. *Panetti*, Nicodemus with the body of Christ; 148. *Palma Vecchio* (copy), Adam and Eve. — In the *Library*, which contains 80,000 vols. and a collection of Egyptian antiquities, there is a small picture of St. Lucia, by *Quiricius of Murano* (1460).

The two leaning towers belong to a *Castle* of the 10th century. The handsome *Assize Buildings* were erected in 1873. A *Monument* to *Victor Emmanuel II.*, by Monteverde, was unveiled in 1881.

From *Rovigo* to *Verona*, see p. 178.

FROM ROVIGO TO CHIOGGIA, $35\frac{1}{2}$ M., railway in $2\frac{1}{2}$ -3 hrs. (fares 6 fr. 45, 4 fr. 55, 2 fr. 90 c.). The chief intermediate station is ($15\frac{1}{2}$ M.) *Adria* (*Stella d'Italia*), situated on the *Bianco Canal*, on the site of the very ancient Etruscan town of the same name, whence the Adriatic derives its appellation. The sea has gradually receded from it, and is now 17 M. distant. Travellers who desire to visit *Signor Bocchi's* collection of antiquities (chiefly fragments of vases) will best consult the convenience of the learned owner by doing so in the forenoon. — $35\frac{1}{2}$ M. *Chioggia*, and thence to Venice, see p. 251.

$32\frac{1}{2}$ M. *Arquà*. The line crosses the *Bianco Canal* near *Bosaro*, and near —

36 M. *Polesella* reaches the *Po*, which is here the boundary between Venetia and the Romagna. The left bank of the *Po* is now followed. Stat. *Paviole*; then *S. Maria Maddalena*. The river is then crossed, and the train reaches station *Pontelagoscuro*.

47 M. **Ferrara**, see p. 276.

From Ferrara to Bologna, 28 M., in 1- $1\frac{1}{2}$ hr. The train crosses the *Cavo Tassone Canal*, which communicates with the *Po di Primaro* immediately to the S. of Ferrara, and traverses flat, well-cultivated land (rice-fields). Stations *Poggio Renatico*, *Galliera*, *S. Pietro in Casale*, and *S. Giorgio di Piano*.

From *S. Pietro in Casale* a diligence plies twice a day in $1\frac{1}{2}$ hr. to *Cento*, a small town on the *Reno*, the birthplace of the great painter *Giovanni Francesco Barbieri*, surnamed *Guercino da Cento* (b. 1590; d. at Bologna 1666). Several of the churches, particularly those of **S. Biagio* and the *Madonna del Rosario*, contain works by *Guercino*. His house, where

he received many illustrious visitors, is still shown. In the centre of the town is his statue by *Galletti*. — Near Cento is situated *Pieve di Cento*, a small town with the pilgrimage-church of *S. Maria Assunta*; the high-altarpiece is an 'Assumption by *Guido Reni*.

Next stations *Castel Maggiore* and *Corticella*. The fertility of the soil increases as Bologna is approached.

76½ M. *Bologna*, see p. 281.

43. Ferrara.

Hotels. *STELLA D'ORO*, opposite the castle (Pl. 17; D, 4), with good trattoria, R., L., & A. 3 fr.; *PICCOLO PARIGI*, opposite the *Stella d'Oro*; *EUROPA*, opposite the post-office (Pl. 27; E, 4), mediocre.

Caffè Milano in the *Piazza del Mercato*, near the cathedral, etc. Small *Restaurant* at the station.

Cab from the station (Pl. A, 2) to the (¾ M.) town 1 fr., per hour 1½ fr., each additional ½ hr. 60c. — *Omnibus* from the station to the cathedral, by the *Via Giardini* (15 c.).

PRINCIPAL ATTRACTIONS. *Castello*; *Cathedral*; **Palazzo Schifanoja*; *Seminario Vescovile*; **Palazzo de' Diamanti*.

Ferrara, the ancient *Forum Alieni*, is situated 3½ M. to the S. of the Po, in a fertile, but unhealthy plain. It is the capital of a province, with 29,000 inhab., and possesses broad streets, mouldering palaces, and other reminiscences of its golden period. It was once a prosperous commercial place, numbering 100,000 inhab., and was the seat of the celebrated court of the House of Este.

The family of Este was descended from the Lombardic invaders of Italy, and derived its feudal name from the castle mentioned at p. 183. *Azzo II.* (d. 1117) became Count or MARGRAVE OF ESTE under Emp. Henry III. His eldest son *Welf* (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, which had belonged to his grandfather, the last male representative of the elder branch of the *Guelphs*, and his son *Henry the Proud* became the founder of the families of Brunswick and Hanover. *Fulco*, the second son of Azzo was the ancestor of the Italian house of Este. *Obizzo III.*, who established a permanent dominion over Modena and Reggio (d. 1352), considerably extended the power of his house, which from an early period was a liberal patron of art and science. In 1452 *Borso* received the title of DUKE OF MODENA AND REGGIO from Emp. Frederick III., and that of DUKE OF FERRARA from Pope Paul II. He died in 1471. His brother *Hercules I.* (1471-1505), and the son of the latter, *Alphonso I.* (1505-34), husband of the infamous *Lucrezia Borgia*, were powerful and influential princes. Cardinal *Hippolytus d'Este*, Archbishop of Milan, brother of Alphonso, was the friend and patron of *Ariosto*. *Hercules II.* (1534-58), son of Alphonso, was the husband of *Renata*, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son *Alphonso II.* (1558-97) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets *Tasso* and *Guarini* (author of the 'Pastor Fido', born at Ferrara in 1537, died at Venice in 1612). Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to *Eleonora* (1537-81), the youngest unmarried sister of the duke, is however not without foundation. *Anna* (1531-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; *Lucrezia* (1534-98), the other sister, was the wife of the Duke of Urbino. Alphonso II. was succeeded by *Cesare d'Este*, descendant of a natural son of

FERRARA

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Chiese

1. Cattedrale	D.5.
2. S. Andrea	E.7.
3. S. Benedetto	C.2.3.
4. Corpus Domini	E.6.
5. S. Cristoforo (Certosa, Campo Santo)	E.2.
6. S. Domenico	C.9.4.
7. S. Francesco	E.5.
8. del Gesù	D.E.4.
9. S. Giovanni Battista	F.3.
10. S. Girolamo	F.6.
11. S. Maria in vado	E.6.
12. S. Maurelio (Cappuccini)	D.2.
13. S. Paolo	D.5.
14. S. Spirito	F.4.
14.4. V. M. Rosa	D.3.
15. Accademia Ariostea	D.4.
16. Arcivescovado	D.4.5.
17. Castello degli antichi Duchi	D.4.
18. Giardino Botanico	D.E.6.
19. Palazzo del Municipio	D.4.5.
20. " della Ragione	D.5.
21. Seminario	D.3.5.
22. Studio Pubblico	E.5.6.
23. Teatro Bonaccorsi	D.5.
24. " Comunale	D.4.
25. Casa dell'Ariosto	C.D.2.
26. Ghetto	E.5.
27. Porta delle Lettere	E.4.
28. " dei Cavalli	D.4.
29. Ospedale S. Anna	E.4.
30. Ateneo civico	D.3.
31. Monumento Savonarola	D.4.
32. Palazzo Bevilacqua	E.3.
33. " Costabili	F.7.
34. " de' Leoni	D.E.3.
35. " Schifanoia	F.6.
36. " Zatti	F.3.

Alphonso I., but only as duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

'Whoe'er in Italy is known to fame

This lordly House as frequent guest can claim.'

The art of **Painting** was liberally patronised at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 15th century they were chiefly influenced by the Paduan school, as in the case of *Cosimo Tura* (1432-1495) and of *Francesco Cossa*, whose chief works are the frescoes in the Palazzo Schifanoia (p. 279). *Lorenzo Costa* (1460-1535), another Ferrarese master, became an adherent of Francia during his residence at Bologna. In the 16th cent. the influence of Raphael and the Venetian painters predominated, the former being apparent in the works of the skilful *Benvenuto Tisi*, surnamed *Garofalo* (1481-1559), and *Dosso Dossi* (d. 1542), who sometimes displays a taste for fantastic themes, while the colouring of the talented *Lodovico Mazzolino* (1481-1530) recalls the Venetian school. The princes of Este, it is well known, were eager collectors of the works of Raphael and Leonardo. *Titian* also occasionally resided at Ferrara, where he painted his '*Cristo della Moneta*', now at Dresden.

The ***Castello** (Pl. 17; D, 4), an ancient and picturesque edifice with four towers, situated in the centre of the town, is now occupied by the local authorities and the telegraph-office. The custodian shows several dungeons, and among them one at the base of the 'lion tower', where on 21st May, 1425, the Margrave *Nicholas III.* caused his faithless wife *Parisina Malatesta* and his natural son Hugo, her paramour, to be beheaded. Lord Byron in his poem of '*Parisina*' substitutes the name of Azzo for Nicholas as being more metrical. — The *Sala del Consiglio*, and the adjacent *Sala di Napoli* in the building of the prefecture, contain frescoes attributed to *Dosso Dossi*, representing wrestling-matches of the ancient palæstra. The *Sala dell' Aurora* (said to be Eleonora's room) contains a fine *Frieze with children ('putti'). Adjacent is a cabinet with three frescoes, attributed to *Dosso* and *Titian*.

Between the castle and the cathedral rises a monument by Galetti to *Girolamo Savonarola* (Pl. 31), who was born at Ferrara on 21st Feb. 1452 ('in tempi corrotti e servili dei vizi e dei tiranni flagellatore'; p. 352). — On the right, farther on, is the *Palazzo del Municipio* (Pl. 19; D, 4, 5), the oldest residence of the Este family, much altered in the 18th century.

The ***Cathedral** (*S. Giorgio*; Pl. 1; D, 5) has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures of the 13th and 14th. The projecting portal, enriched with sculptures and four lions, was added at a later period; the reliefs are of an earlier date, being probably by *Nicolaus* and *Wiligelmus*, who also worked for S. Zeno in Verona (p. 174).

The INTERIOR, with its aisles and double transept, does not correspond with the façade, as it was modernized in 1712. In the 2nd TRANSEPT on the right: Martyrdom of St. Lawrence by *Guercino* (ruined). Crucifix and four figures in bronze by *Niccolò Baroncelli*; terracotta figures of Christ and the Apostles in both transepts by *Alfonso Lombardi* (repainted). — In the CHOIR,

to the right, Annunciation; to the left, St. George, by *Tura*; above, Last Judgment, fresco by *Bastianino*. 6th altar to the left, *Coronation of the Virgin, saints below, by *Fr. Francia* (late work). — 3rd altar on the left, Madonna enthroned with saints, by *Garofalo* (1524). On the right and left of the principal door, SS. Peter and Paul, in fresco, by the same master (retouched). — In the rooms adjoining the sacristy, *Garofalo*, Annunciation; *Panetti*, Madonna, with two donors; *Jac. della Quercia*, Statue of the Madonna (1408).

In front of the church is a monument to *Victor Emanuel II.* (1889).

At the S. corner of the cathedral rises a lofty and handsome *Campanile* in four massive stories, erected in the Renaissance style under Ercole II. Opposite to it is the *Pal. della Ragione*, a Gothic brick building with restored façade, erected in 1315-26, restored in 1840, and still containing the courts of justice. — Adjoining is the former church of *S. Romano*, which is now almost entirely concealed from view by other buildings, only the graceful brick ornamentation of the frieze and window-arches being visible.

The **Seminario Vescovile** (Pl. 21; D, 4, 5), formerly the *Palazzo Trotti*, Via Borgonuovo 22, contains *Frescoes by *Garofalo* in two rooms on the ground-floor (best light about midday; fee 1½ fr.).

The paintings (1520) in the 1st Room (vestibule) are much injured. Those in the 2nd Room (1509), though too sombre for ceiling-paintings, are artistically of great beauty and well-preserved. David and Goliath, the Judgment of Solomon, and Prometheus etc., are represented. In the centre is an illusive painting of persons looking down over a parapet, among them a portrait of the artist. Tasteful ornamentation.

S. PAOLO (Pl. 13) contains pictures by *Bonone* and *Scarsellino*, and on the pillar to the right, a *Bust by *Aless. Vittoria* of *Ant. Montecatino*, the friend and minister of Alphonso II.

The **Studio Pubblico** (Pl. 22; E, 5, 6), a school of medicine, mathematics, and jurisprudence, now attended by barely 50 students, contains a valuable collection of coins, and Greek and Latin inscriptions (in the court several Roman and early-Christian sarcophagi), and a *Library* of 100,000 vols. and 1100 MSS.

Among the latter are several cantos of the 'Orlando Furioso' in *Ariosto's* handwriting, with numerous corrections, and a copy of *Tasso's* 'Gerusalemme Liberata', also with corrections; letters and poems written by *Tasso* in prison; *Guarini's* MS. of the 'Pastor Fido'; a number of choir-books of the 13-16th cent. with beautiful miniatures. Among the printed books are fifty-two old editions of *Ariosto*. His monument was brought here from *S. Benedetto* (p. 280) in 1801.

S. Francesco (Pl. 7; E, 5), a brick church erected in 1494 by *Pietro Benvenuti*, is entirely covered with domes, and each aisle is flanked with chapels. The frieze of 'putti' and foliage, lately restored, is by *Giralamo da Carpi*. 1st Chapel on the left, Frescoes by *Garofalo*, the Kiss of Judas, with the donors. The other pictures are copies, of which the originals are preserved in the Pinacoteca. The church contains monuments of the family of Este and that of *Giambattista Pigna*, the secretary of Alphonso II. and rival of *Tasso* (a simple slab, outside, to the right of the entrance). A famous echo here (under the second dome in the nave) answers sixteen times if awakened with due energy.

S. MARIA IN VADO (Pl. 11; F, 6), one of the oldest churches at Ferrara, but altered after 1495 by *Biagio Rossetti* and *Bartolommeo Tristani* according to plans by *Ercole di Giulio Grandi*, consists of a nave divided into three parts, with a flat ceiling resting on ten columns, and surmounted by a dome supported by buttresses. It contains frescoes by *Bononi*.

At No. 23, Strada della Scandiana, is the **Palazzo Schifanoja** (Pl. 35; F, 6), once a château of the Este family, and now the property of the town. It was begun by Alberto d'Este in 1391, and completed by Borso in 1469. Over the handsome portal is the unicorn from Borso's armorial bearings.

The principal saloon (1st floor) contains some celebrated *Frescoes discovered under the whitewash in 1840. Only seven of the original twelve scenes are preserved and these are much damaged. The finest are on the E. wall, opposite the entrance. In the upper row are the gods of the months in triumphal chariots and allegorical representations of the months. These and the signs of the zodiac (in the middle) are by pupils of *Cosimo Tura*. In the lower row are scenes from the life of Borso and employments of men in the various months, by *Franc. Cossa*. The *Sala degli Stucchi* (1467) is decorated with fine mouldings (frieze and ceiling; fee 1/2-1 fr.).

To the S. of S. Maria in Vado, in the Corso Porta Romana, is the **Palazzo Costabili** (Pl. 33; F, 7), sometimes called *Palazzo Scrofa*, after its former proprietors, or *Palazzo Beltrame* from the family to which it now belongs. It was erected for Lodovico il Moro, but is uncompleted. Handsome court. On the ground-floor to the left are two rooms with frescoes in grisaille by *Ercole di Giulio Grandi*: in the first, prophets and sibyls; in the second, scenes from the Old Testament.

The N. QUARTER, or 'Addizione Erculea', built by Hercules I. in the 14th cent., is traversed by two main streets, the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mare*. At their intersection (Pl. D, E, 3) are situated four handsome palaces, the finest of which are the *Palazzo Prosperi*, or *de' Leoni* (Pl. 34), with a fine portal and admirable ornamentation, and the —

***Palazzo de' Diamanti** (Pl. 30; D, 3), so called from the peculiar facets of the stones with which the building is covered, a handsome early-Renaissance structure, erected for Sigismondo d'Este by *Biagio Rossetti*, and completed in 1567. It contains the *Ateneo Civico* and the important **Civic Picture Gallery*, most of the works in which have been collected from suppressed churches. (Open daily 10-3; ring on the left at the entrance; fees prohibited.) The *School of Ferrara* is particularly well represented; Garofalo, see p. 277. Catalogue, 1 fr. Bright weather is essential.

I. Room. 95. *Rocco Marconi*, The Tribute-money (retouched); 97. *Panetti* (master of Garofalo), St. Paul, a fresco; 31. *Carpi* (pupil of Garofalo), St. Catharine; 120. *Tintoretto*, Madonna del Rosario. — II. Room. To the left of the door, 41. *Cotignola* (?), St. Sebastian (1513); 102, 101. *Panetti*, Annunciation; *28. *Pellegrino Munari di Modena* (not *Lor. Costa*), Madonna enthroned, with SS. Germinian and Jerome (1509); on the right, 98. *Panetti*, Annunciation. — III. Room (r.): opposite the window, 26. 27. *Cosimo Tura* (not *Lor. Costa*),

two round pictures with scenes from the life of St. Maurelius; 55. *Grandi*, Adoration of the Child; 58. *Garofalo*, S. Niccolò da Tolentino celebrating mass; *121. *Tura*, St. Jerome. We now return through the second room to the IV. Room: 59. *Garofalo*, The Old and New Testament, a fresco from S. Andrea. — V. Room. 15. *Garofalo*, Crucifixion, with SS. Mary, Mary Magdalene, and John; 60. *Garofalo*, Adoration of the Magi (in the artist's later style, 1549). — VI. Room. *Garofalo*, 61. Madonna del Pilastro, 70. Raising of Lazarus (1532), 93. Adoration of the Child (1513; early work in Costa's manner; here attributed to *Ortolano*), 62. Adoration of the Magi, with a carnation (*garofalo*) painted in the foreground by way of signature (1537); 88. *Mazzolino*, Adoration of the Child with SS. Benedict and Albericus (the only picture by this master with large figures); 30. *Coltellini*, Madonna with saints and donors (1512); 63. *Garofalo*, Christ on the Mount of Olives. — VII. Room. 75. *Guercino*, Decapitation of St. Maurelius; *65. *Garofalo*, Madonna among clouds, with SS. Jerome and Francis of Assisi and donors of the Sussena family below (one of the finest pictures by this master; 1514); 35. *Vitt. Carpaccio*, Death of Mary (1508); *Garofalo*, 66. Slaughter of the Innocents (1519), 67. Flight into Egypt. — VIII. Room. 124. *Timoteo Viti* (more probably *Ercole Grandi*), Assumption of St. Mary of Egypt; 105. *Panetti*, St. Andrew. — IX. Room. Rear-wall, *45. *Dosso Dossi*, Altarpiece in six parts, Madonna enthroned with SS. Augustine and Sebastian on the left, and SS. Ambrose and George on the right, one of the master's finest works (ruined by retouching); *Garofalo*, 71. Miraculous resurrection on the finding of the Cross (1536), 69. Madonna del Riposo (1525); (no number) *Luca Longhi*, Circumcision. — X-XIII. Rooms (to the right of the entrance): Modern pictures (unimportant).

In the Corso di Porta Po, a little farther to the W., is the church of **S. Benedetto** (Pl. 3; C, 2, 3), erected in 1496-1553 by *Giambattista* and *Alberto Tristani*, consisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting is interrupted by domes. The monument of Ariosto (p. 278) was originally here. The old monastery, now a barrack (keys at the Palazzo Comunale, not always easily obtained), is adorned with frescoes by *Scarsellino* and *Dosso Dossi* (?); that of the ante-chamber of the refectory represents Paradise, with saints and angels, among whom Ariosto caused himself to be painted. (Key at the Pal. Comunale.)

The simple *House of Ariosto* (Pl. 25; C, D, 2), which he erected for himself and occupied during the latter part of his life, Via dell' Ariosto No. 67, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non
Sordida, parva meo sed tamen aere domus'.

A few reminiscences of Ariosto are shown in the interior.

The *Casa degli Ariosti*, near the church of S. Maria di Bocche, once belonged to the poet's parents.

A *Statue of Ariosto* by Vidoni, on a lofty column in the Piazza Ariostea (Pl. E, F, 3), was placed there in 1833. In the 15th cent. the column was erected as a monument to Hercules I., and in 1810-14 bore a statue of Napoleon. On the S. side of the piazza is the *Pal. Zatti* (Pl. 36), and on the W. side the *Pal. Bevilacqua* (Pl. 32).

The church of *S. Cristoforo* (Pl. 5; E, F, 2), in the *Campo Santo*, formerly a Carthusian monastery, is a handsome Renaissance building (1498-1553). The cemetery contains several tasteful modern monuments.



The church of *S. Maria della Rosa* (Pl. D, 3), in the Via degli Armari 26, off the Via Giardini, contains (1st chapel to the left) a *Pietà, with eight painted terracotta figures, by Guido Mazzoni.

The *Hospital of St. Anna* (Pl. 29; E, 4) is interesting as the place where *Tasso* was kept in confinement for seven years (from 1579) by order of Alphonso II. He is supposed to have incurred the displeasure of his patron by his passion for the Princess Eleonora, the sister of Alphonso, or to have suffered from periodical attacks of insanity. A dungeon is shown in which he is said to have been incarcerated, with the names of Byron and other poets written on the walls. — Adjoining the hospital is [the *Casino dei Negozianti*, formerly *Palazzo Roverella*, erected in 1508, with a fine façade with terracotta ornaments. — At the end of the Strada della Giovecca, to the right, stands the *Palazzina*, now a school for engineers, with the remains of tasteful decorative paintings (executed after 1550).

In the church of *S. Giorgio*, outside the Porta Romana (Pl. F, 8), Pope Eugene IV. opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palæologus. This locality being considered unhealthy, the seat of the Council was afterwards transferred to Florence. The church contains the tomb of Bishop Roverella, designed by Ant. Rossellino. The fine tower was built by Biagio Rossetti.

FROM FERRARA TO RAVENNA, 46½ M., railway in 2-3 hrs. (fares 8 fr. 40, 5 fr. 90, 3 fr. 80 c.). Chief intermediate stations: 7 M. *Pallarano*; 10½ M. *Montesanto*; 15 M. *Portomaggiore* (branch to Bologna, see p. 299); 21½ M. *Argenta*; 23½ M. *S. Biagio*; 26½ M. *Lavezzola* (junction for *Lugo*, p. 300); 29 M. *Voltana*; 34½ M. *Alfonsine*; 37 M. *Glorie*; 39 M. *Mezzano*. — 46½ M. *Ravenna*, see p. 300.

Railway from Ferrara to *Suzzara*, see p. 183.

44. Bologna.

Railway Station outside the *Porta Galliera* (Pl. D, E, 1; **Rail. Restaur.*, D. incl. W. 3½ fr.; ample time for through-passengers). Railway to Ferrara, see R. 42; to Ravenna, see R. 45; to Florence, see R. 46; to Piacenza, see R. 39; to Ancona, etc., see *Baedeker's Central Italy*.

Hotels. **HÔTEL BRUN AND PENSION SUISSE* (Pl. a; C, 4), in the Palazzo Malvasia (good survey of the town from the loggia), Via Ugo Bassi, R. 2½-4 fr., B. 1½, A. 1, L. ¾, D. 5, pens. 10-12, omnibus 1 fr.; **HÔTEL D'ITALIE* (Pl. d; D, 4), Portico della Gabbella Vecchia, R. from 2½, B. 1½ fr., L. 60, A. 75 c., déj. 3, D. 4, omn. 1 fr. — *PELLEGRINO* (Pl. c; D, 4), R., L., & A. 2½-3, B. 1, déj. 2, D. 3-4, pens. 8, omn. ½ fr., well spoken of. — Less pretentious: *AQUILA NERA & PACE*, Via Ugo Bassi, R. 1½-2, A. 1½, L. ½ fr., B. 80 c., déj. 2, D. 3, pens. 8, omn. ½ fr., clean. — *ALB. DEI TRE RE*, well spoken of, *ALB. CENTRALE*, *STELLA D'ITALIA*, all in the Via Rizzoli; *COMMERCIO*, Via Orefici. — *ALB. ROMA*, Via Azeglio 11, well spoken of.

Restaurants (Trattorie). **Ristoratore Stelloni*, Via Rizzoli 4, near the Piazza Nettuno, on the 1st floor, moderate; **Bella Venezia e Quattro Pellegrini*, Via Rizzoli 25 (dearer on the first floor than below); *Tre Zucchette*, Via Canepa 2 (Pl. E, 4); *Cacciatori*, in the Alb. Centrale (see above); also at most of the other hotels. The Bolognese cooking ('Bologna la grassa', comp. p. 282) enjoys an ancient reputation.

Cafés. **Scienze*, Via Farini, moderate; *Majani* (confectioner), to the E. of S. Petronio; *Cacciatori*, see above; *Caffè dei Grigioni*, Via Ugo Bassi; *del Commercio*, opposite Hôtel Brun, music 8-11 p.m.; *del Corso*, Via S. Stefano.

Beer at the following *Birrerie*, which are also restaurants: *Borsa* (Bolognese beer), in the Pal. Comunale, a large establishment, with con-

certs thrice a week; *Birrerie* outside the Porta d'Azeglio and the Porta S. Stefano, with gardens.

Post Office in the Palazzo Comunale (Pl. 30), opposite the Palazzo del Podestà. — **Telegraph Office** on the first floor of the Palazzo Comunale, entrance in the Via Ugo Bassi.

Cabs. Per drive, within the town, $\frac{3}{4}$ fr.; first $\frac{1}{2}$ hr. 1 fr., each following $\frac{1}{2}$ hr. $\frac{3}{4}$ fr.; to or from the station 1 fr.; small articles of luggage 25 c., trunk 50 c. To the Giardini Margherita and the Campo Santo 2 fr. per hour; to S. Michele in Bosco, for the first hour $2\frac{1}{2}$, each additional $\frac{1}{2}$ hr. $\frac{3}{4}$ fr. Between 10 p.m. (in winter 9 p.m.) and 5 (or 6) a.m. 50 c. more in each case.

Tramway from the Piazza del Nettuno and the Piazza Vittorio Emanuele (Pl. E, 4, 5) to the Railway Station and all the principal town-gates; also between the S.E. gates, along the Strada di Circonvallazione outside the town. Fare generally 10 c. Comp. the Plan.

Steam Tramway. 1. From the Piazza Malpighi (Pl. C, 4), by the Porta Saragossa to *Meloncello* (1st class 20, 2nd class 15 c.) and to *Casalecchio*, both at the foot of the Madonna di S. Luca (p. 299), and to *Bazzano* and *Vignola*. — 2. From the Porta Mazzini by *S. Lazzaro* to *Imola* (p. 299).

Baths. *Bagni di S. Lucia*, Via Castiglione; *Bagni Nuovi del Reno*, Via S. Felice.

Theatres. *Teatro Comunale* (Pl. 60; F, 4), erected by Bibbiena in 1756, performances from the end of Sept. till the middle of Dec.; *Contavalli* (Pl. 61; F, 3), established in 1814 in the former church of the Carmelites; *del Corso* (Pl. 62; F, 5); etc. — **OPEN-AIR CONCERT** every Sunday, $1\frac{1}{2}$ -3 p.m., in the Piazza Galvani, at the back of S. Petronio; in summer in the Giardini Margherita (p. 298). — The favourite *Giuoco del Pallone*, or ball-game, always attracts spectators in summer (July-Sept.); a building (Pl. 65; E, F, 2) in the Promenade Montagnola (p. 297) is fitted up for the purpose, and should be visited (charge for admission; bills are posted up to announce the particulars of the matches about to be played).

Shops. The best are in the arcades near the Palazzo Comunale. — Photographs: *P. Poppi*, Via d'Azeglio 19 and in the Hôtel Brun (p. 281); at the *Colomba*, Logge del Pavaglione. — Booksellers: *Zanichelli*, under the arcades, to the E. of S. Petronio; *Fratelli Treves*, Via Farini. — Perfumes: *P. Bortolotti*, *Casamorati*, both in the Piazza Galvani, near the Archiginasio. — Specialities of Bologna are *Tagliatelli*, also *Tortellini* or *Capelletti* (rolled macaroni filled with meat, for soup) and *Salami* or *Mortadella* (Bologna sausage), good at *Frat. Zappoli*, Via Ugo Bassi, beside the Hôt. Brun. Bologna soap and liqueurs (*bibita*) are also esteemed. — **NEWSPAPERS.** *Il Resto del Carlino*; *Gazzetta dell' Emilia*.

U. S. Consular Agent, Cav. Dr. Carlo Gardini, Via Benedetto Quattordici 1.

Bankers. *Cavazza*, Piazza Vitt. Emanuele; *Gavaruzzi*, Piazza Nettuno; *Banca Popolare di Credito*.

English Church Service in the Hôtel Brun from March to May and from the end of Sept. to the end of November. — *Italian Protestant Church*, Via del Carbone.

Principal Attractions ($1\frac{1}{2}$ -2 days). 1st day: Piazza Vitt. Emanuele, *S. Petronio, *S. Domenico, S. Giovanni in Monte, *S. Stefano, Mercanzia, *Museo Cirico; in the afternoon, excursion to S. Michele in Bosco, or to the *Madonna di S. Luca. — 2nd Day: *S. Giacomo Maggiore, S. Cecilia; *Accademia delle Belle Arti. If time remains, the University, the Palaces Bacciocchi, Bevilacqua, Fava, and Sampieri, and the Via Mazzini may be visited and some time devoted to the Giardini Margherita and the Certosa.

Bologna, with 116,000 inhab. (commune 143,600), one of the most ancient and important towns in Italy, the capital of the *Emilia*, is situated in a fertile plain at the base of the Apennines, between the *Reno*, the *Aposa*, and the *Savena*. It possesses 130 churches, 20 monasteries, and a venerable and celebrated university, whence the inscription on old coins '*Bononia docet*'. It is

the seat of an archbishop and the headquarters of the 5th army corps. The narrow streets and lofty arcades, the numerous old palaces, and the venerable churches surmounted by quaint-looking towers, all bear testimony to the peculiar character of the place. The mean annual temperature is 2° Fahr. lower than that of Florence. Drinking-water is brought to the town by the aqueduct mentioned at p. 310.

The town was founded by the Etruscans, and named *Felsina*, but was afterwards conquered by the Gallic Boii, and by them called *Bononia*. In the Punic War it espoused the cause of Hannibal, after which, B.C. 190, it was converted into a Roman colony, at the same time as Cremona and Placentia, by the consul C. Lælius, and as such was a place of very great importance. Under the Empire it was even occasionally the residence of the monarchs themselves. It afterwards belonged to the Greek Exarchate, and then to the Lombards and Franks. Charlemagne constituted Bologna a free town (whence its motto '*Libertas*'), and its commerce and prosperity rapidly increased. The UNIVERSITY, said to have been originally founded in the 5th cent., acquired a European reputation as a *School of Jurisprudence*, under *Irnerius*, who introduced the study of Roman law about 1088, and his successors, the '*Glossatores*'. Students streamed to it not only from all parts of Italy but also from the countries of the North. In the 12-13th cent. their number was generally 3-5000 and in 1262 it is said to have attained to nearly 10,000. The study of medicine and philosophy was introduced at a later period, and a theological faculty established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 14th cent., and galvanism was discovered here by *Jos. Galvani* in 1789. It is a remarkable fact that the university of Bologna has numbered women among its professors. Thus, in the 14th cent., *Novella d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures; at a subsequent period *Laura Bassi* (mathematics and physical science), *Mme. Mazzolini* (anatomy), and more recently (1794-1817) *Clotilda Tambroni* (Greek). Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines, espoused the cause of the former, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, King *Enzio*, son of the Emperor, was captured by the Bolognese, and kept in confinement by them for the rest of his life (22 years, p. 285). He was the founder of the family of the *Bentivogli*, afterwards so powerful, who after protracted feuds entered into an alliance with the papal throne. During several centuries the town was the scene of the party-struggles of the *Bentivogli*, *Visconti*, and other families, until in 1512 Pope *Julius II.* incorporated it with the States of the Church.

In 1515 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1529, 1530, and 1532 those of Clement VII. with Emp. Charles V. Here, too, the Council of Trent held a meeting in 1547. In 1796 Bologna was annexed to the '*Cisalpine Republic*' by Napoleon; in 1815 it again became subject to the States of the Church; in 1831 and 1849 revolutions broke out, and in 1859 the town finally united itself to the kingdom of Italy.

In the **History of Art** Bologna did not attain to any distinction till a comparatively late period. In the Gothic era it at length became ambitious of possessing within its walls the largest church in Italy. To this ambition it was indebted for *S. Petronio*, which, had it been completed, would have surpassed in size all the other cathedrals in Italy. Unfortunately, however, it remained a torso, and gave rise to innumerable disputes. The EARLY RENAISSANCE style is abundantly represented here. The *Palatial Edifices*, constructed of brick, with their ground floors opening in arcades towards the street, impart a peculiar charm to the town. *Baldassare Peruzzi* (1481-1536), the famous Siennese architect, lived for a considerable time in Bologna.

SCULPTURE was chiefly practised by foreign masters. Thus, as early as the 13th cent., pupils of *Niccolò Pisano* were engaged to embellish the tomb of S. Domenico; the reliefs on the principal portal of S. Onofrio were executed by *Jacopo della Quercia* of Siena, one of the founders of Renaissance sculpture. Even *Michael Angelo*, when a fugitive from Florence after the banishment of the Medici (1494), found occupation in the church of S. Domenico. When he secretly left Rome in 1506, owing to his unwillingness to undertake the task of painting the Sistine Chapel, proposed to him by Pope Julius II., it was at Bologna that the reconciliation was effected. The bronze statue of the pope, executed by Michael Angelo for the façade of S. Petronio (p. 286), was destroyed soon after it was erected. *Tribolo* was likewise employed here. Of the Upper Italian masters, who are well represented at Bologna, *Alfonso Lombardi*, or properly *Cittadella* of Lucca (1488-1537), holds the highest rank. Bologna was also the birth-place of *Properzia de' Rossi* (1490-1530), one of the few women who have devoted themselves to sculpture.

In the province of PAINTING we are struck by Bologna's close connection with the School of Ferrara, due probably to the dearth of important native masters (comp. p. 290). The first Bolognese master who attained more than a local reputation was *Francesco Francia* (1450-1517), the goldsmith, who owed much to Lorenzo Costa of Ferrara. In the devotion and gracefulness of his female figures he almost rivals Perugino, as well as in his portraits. Francia, like Costa, must be judged by his easel-paintings (in S. Giacomo Maggiore, S. Giovanni in Monte, Accademia), not by his frescoes, in which both are far inferior to their Florentine contemporaries. *Timoteo Viti*, a pupil of Francia, is mentioned at Urbino, as Raphael's first master. With Francesco's son *Giacomo Francia*, for a time influenced by the Venetian school, begins a period of decline, which was not arrested even by Raphael's influence, represented in Bologna by *Bartol. Ramenghi*, surnamed *Bagnacavallo* (d. 1542), and *Innocenzo da Imola* (d. 1550?). Bologna attained its greatest importance at the close of the 16th century. The mannerism into which Italian painting had gradually lapsed, was resisted by the ECLECTICS, whose style was mainly introduced by *Lodovico Carracci* (1555-1619). In teaching at his academy he inculcated a thorough mastery of the elements of art, a comprehensive education, and a careful study of the great masters. The school was afterwards carried on by his cousins *Agostino* (1558-1601) and *Annibale Carracci* (1560-1609), the last of whom in particular possessed a refined sense of colour, developed by the study of Correggio. To this school belonged also *Guido Reni* (1574-1642), *Domenichino* (*Domenico Zampieri*; 1581-1641), and *Franc. Albani* (1578-1660), who exercised a great influence on Italian art in the 17th cent., and effected a temporary revival of good taste. They afterwards came into collision with the naturalists, chiefly at Rome and Naples, but at Bologna their sway was undisputed.

The centre of the town is occupied by the *PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5), formerly *Piazza Maggiore*, and the *PIAZZA DEL NETTUNO (Pl. E, 4, 5), which lie at right angles to one another and together form one of the most interesting town-squares in Italy. In the Piazza Vittorio Emanuele rises an *Equestrian Statue of Victor Emmanuel*, in bronze, by *Monteverde*, erected in 1888 on the 800th anniversary of the foundation of the University. The king is represented in the act of leading the Sardinian troops at the battle of Solferino (p. 151). The Piazza del Nettuno is adorned with a *Fountain by *Laurati*, one of the most effective works of the late Renaissance, erected in 1564-66 and removed to its present position in 1888. The bronze statue of Neptune (over 8 ft. high), the 'Putti', and the dolphins were executed by *Giov. da Bologna* (*Jean de Boullogne*, born 1524 at Douay in Flanders).

To the W. is situated the **Palazzo Comunale** or *Palazzo del Governo* (Pl. D, 4, 5), begun in 1290 and restored in 1876-88. It is adorned with a Madonna on the façade by *Niccolò dell' Arca* (d. 1494) and a bronze statue of *Pope Gregory XIII.* (*Buoncompagni* of Bologna) by *Menganti*, which was transformed in 1796 into a statue of St. Petronius. The grand staircase in the interior was designed by *Bramante* (1509); the galleries and halls are decorated with frescoes; a colossal sitting figure of Hercules (in plaster) in the hall of that name, by *Alfonso Lombardi*; in the Sala Farnese a statue of Paul III., etc.

Opposite, on the E. side of the Piazza del Nettuno, is the **Palazzo del Podestà** (Pl. 29; E, 4), of 1201, with façade of 1485, where the young and poetically-gifted King Enzo was kept a prisoner by the Bolognese, but was solaced by his attachment to the beautiful Lucia Vendagoli, from whom the Bentivoglio family is descended. The great hall is called after him *Sala del Re Enzo*. The conclave for the election of Pope John XXIII. was held here in 1410. — The adjoining **Portico de' Banchi**, erected by *Vignola* in 1562 and restored in 1888, is chiefly used for shops.

In the adjoining Via degli Orefici is the *Palazzo Cornelio Lambertino* (Pl. E, 4, 5), by *Baldassare Peruzzi*. — The oratory of *S. Maria della Vita* (Pl. 17; E, 5) contains a Death of the Virgin, a terracotta group by *Alfonso Lombardi* (1519). — In the VIA DELLE ASSE, on the right, are the *Palazzo Marescalchi* (Pl. D, 4), erected by Dom. Tibaldi, and containing some frescoes by Lod. Carracci and Guido Reni, and the *Palazzo Montpensier*. — The handsome neighbouring church of S. SALVATORE (Pl. 22; D, 5) was built by *Magenta* in 1603. 1st chapel to the left, *Garofalo*, Zacharias, St. John, and saints; 3rd chapel (l.) *Inn. da Imola*, Christ and four saints; left transept, *Tiarini*, Nativity.

In the S.E. angle of the Piazza Vittorio Emanuele we observe the unfinished façade of —

***S. Petronio** (Pl. E, 5), the largest church in the town, begun in emulation of the cathedral of Florence in the Tuscan-Gothic style in 1390 from a design by *Antonio Vincenzi*, but never completed (comp. pp. 283, 376). The projected length was upwards of 200 yds., and double aisles to both nave and choir and an octagonal dome rising above the centre between four towers were to be erected. The work was discontinued in 1659, when the nave and aisles as far as the transept only were completed, and they are now terminated by an apse of the breadth of the nave. Length 128 yds., breadth with the chapels 52 yds. The nave is 132 ft. high and 47 ft. broad; its pointed vaulting is supported by twelve pillars. The aisles, which are lower and about half as broad, are flanked with still lower chapels. Below the vaulting of the nave are small round-arch windows. The **Sculptures* of the principal entrance are by *Jacopo della Quercia*: on the pilasters in front, scenes from Genesis; above the door, Life of Christ; in the pediment, Madonna with two saints; also statues of prophets (1429). The sculptures of the side-doors are by *Niccolò Tribolo* (1525), etc.

Over the principal entrance a bronze statue of Pope Julius II. with the keys and a sword in his left hand, by *Michael Angelo* (p. 284), was placed in 1508, but it was destroyed by the populace three years later, and sold as old metal to the Duke of Ferrara, who used it in casting a piece of ordnance ('Giuliano').

The Interior, which is far superior to that of the Duomo at Florence in its beautiful proportions and abundant overhead lighting, is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14th, 15th, and 16th centuries. 1st Chapel on the right: altarpiece (God the Father with angels) by *Giacomo Francia* (1518; the master's earliest work); 2nd Chapel (r.) frescoes of the year 1417. 4th Chapel: Old stained glass by *Jacob of Ulm*. 6th Chapel: altarpiece, *St. Jerome, by *Franc. Cossa*, partly hidden by a statue of the Madonna. 8th Chapel: good inlaid stalls by *Fra Raffaele da Brescia*. 9th Chapel (di S. Antonio): Statue of the saint, an early work of *Sansovino*, and the eight Miracles wrought by him, in grisaille, by *Girolamo da Treviso*; fine stained glass from designs by *Pellegrino Tibaldi*. 11th Chapel: Assumption of Mary, a high-relief, the lower part by *Niccolò Tribolo*; the two angels by his pupil *Properzia de' Rossi*; opposite to it is a Pietà by *Vincenzo Onofri*. — The sacristy contains pictures of no great value.

Under the canopy of the Choir, Charles V. was crowned emperor by Pope Clement VII. on 24th Feb., 1530, this being the last occasion on which an emperor was crowned in Italy.

The REVERENDA FABBRICA (workshop), at the end of the N. aisle, contains forty sketches of the unfinished façade, of the 15th-17th cent., by *Palladio*, *Giulio Romano*, *Vignola*, etc., an interesting collection; also a model of the church in wood, and a relief of Joseph's Temptation by *Properzia de' Rossi* (the best time for inspecting it is about noon).

N. Aisle. The CAPPELLA BACCIOCCHI (5th from the altar) contains the monument of Princess Elisa Bacciocchi (d. 1820), grand-duchess of Tuscany and sister of Napoleon, and of her husband Felix; opposite to it, that of two of her children, groups in marble by the two *Franzoni*. Over the altar a Madonna by *Lorenzo Costa*, by whom the stained-glass windows were also designed. 7th Chapel: Annunciation in two pictures perhaps after a cartoon by Francia; a St. Sebastian in the centre, by an unknown Ferrarese master; and the Twelve Apostles, in the style of *Fr. Cossa*. 8th Chapel, the oldest in the church, consecrated in 1392, contains ancient frescoes: Adoration of the Magi, with Paradise and Hell to the left, recalling Dante's poem; altar with sculptures in marble, and stained glass by *Jacob of Ulm* ?), also worthy of note. Between this and the 3rd chapel are two clocks manufactured by Fornasini in 1758, one of which gives the solar, the other the mean time. On the pavement of this aisle is the meridian-line drawn by the celebrated astronomer *Gian. Domenico Cassini* in 1653.

To the S.E. of S. Petronio is situated the ***Museo Civico**, in the *Palazzo Galvani* (Pl. 27; E, 5; entrance under the Portici del Pavaglione). Admission daily 9-3, 1 fr., Sun. 10-2 free; catalogue 1 fr. The obliging custodian, Giov. Szedlo, speaks English. Labels are attached to the chief objects.

We first enter the tastefully-restored Court of the old *Ospedale della Morte* (1450), in which the ancient inscriptions are preserved. In the corridor to the left in front of the stair are mediæval inscriptions and in a second court *Terracotta ornaments of the 14th, 15th, and 16th centuries. — On the GROUND FLOOR are the *Archives* (entr. from the side-street between the Museo Civico and the Archiginasio; archivist, Prof. Malagola).

The UPPER FLOOR contains the **Museo d'Antichità** (director, Prof. Brizio) and the **Museo Medioevale** (director, Dr. Frati). — Room I. (r.): Relics of the primitive dwellers in caves and 'terremare', consisting of implements of flint and bone, bones showing marks of sawing, earthenware, etc.; also,

bronze cists of the 5th century. Adjacent is a room containing antiquities found recently in the province of Bologna and Indian objects from N. America. — Rooms II-V. contain Egyptian antiquities; in Room III., steles, in E. steles of the Ancient Empire, in the centre a limestone statue of a kneeling youth. Room IV.: Mummies and mummy-coffins, statuettes of gods in bronze, wood, and porcelain. Room V.: Limestone reliefs with scenes from domestic life, D. *Negro slaves, G. basalt statuette of King Nefer-hotep (about 2000 B. C.), papyrus-leaves, and (in the centre cabinet, upper shelf) two gilded scarabæi with the cartouche of King Ramses III. (14th cent. B.C.). — Room VI.: Græco-Roman antiquities. A, Well-preserved *Head of a youth, B, Antique gold ornaments, Attic lecythoi with designs on a white ground, D, Glass vessels, Attic vases, E, Marble head of a philosopher. At the wall on the left, N, terracottas, F, G, Greek vases; on the right H, I, L, M, sculptures. — Room VII.: Roman sculptures. — Room VIII.: Products of ancient Italian art-industry; black 'Vasi di bucchero', buckles ('Fibulæ'), mirrors with designs (birth of Athena, Hera and Hercules) and reliefs (Philoctetes); in the centre, terracotta statuettes. — Room IX.: Roman antiquities; I, lamps, glasses; H, bronze weights, scales, keys, spoons, bells, rings, etc.; in the centre, B, lamps, Aretine vessels, glass of the Christian period; below, leaden conduit-pipes.

Room X. contains the most important objects of the collection, including the results of the systematic excavations lately carried on in and around Bologna. These consist of (on the right) early Italian vases, the oldest with scratched or engraved patterns, those of a later date with stamped ornaments, bronzes, ivory, and (on the left) monuments of the Etruscan period, steles with reliefs and a few complete *Graves, and numberless smaller articles, the whole affording an excellent survey of the successive degrees of culture through which the inhabitants of Felsina (see p. 233) or Bononia passed. The cabinets A to D, O to T, and Va, Vb, contain the earliest objects; in B and C are various small ivory articles, which indicate intercourse with nations beyond the sea. There are still more of these in D, which also contains Phœnician enamelled scarabæi. To this period belong the Etruscan grave-stones above mentioned. In E are Greek vases from a more recent group of graves, dating from the beginning of the fifth century. The Greek vases in F represent a period extending from the beginning of the 5th into the 4th century. To the same epoch belong the contents of G; in H an *Attic amphora (with design representing Menelaus and Helen) and a beautiful Etruscan bronze candelabrum. On the lower shelves of E are the contents of some Celtic graves that were discovered in the midst of a Roman necropolis. Near the third window is a bronze vessel from the Certosa, with representations of sacrifice and procession; near the fourth window are fine gold and silver articles, belonging to the period of Hellenic influence.

Room XI. contains 14,838 bronze articles, found in a barrel-shaped clay vessel by the church of St. Francesco. — Room XII.: Modern weapons, including some belonging to Joachim Murat, King of Naples; ivory saddle of the beginning of the 14th cent.; spur of gilded bronze of the 10th cent.; Turkish weapons, etc. — Room XIII.: Majolica ware: A, Spanish-Moresque, including a platter with the Medicean arms and the motto 'glovis' (si volge la fortuna); 19, Jar (Faenza, 1499); 31, Coronation of Charles V. (Faenza); 32, Myrrha (Fano); 34, Fontana d'amore (Faenza); *355, Presentation of the Virgin by *Maestro Giorgio* (Gubbio, 1532); 338, Bathing women (Pesaro); 384, Trophies (Castel Durante); in the centre G, glass; blue vase with the Flight into Egypt and the Adoration of the Kings, by *Beruviero da Murano* (14th cent.); *Glass vessels made for the marriage of Giovan II. Bentivoglio and Ginevra Sforza in 1465. On the walls, as we quit the room, clay vessels, those above from Peru, and those below from Morocco and Algeria. — Room XIV.: A and B, Limoges enamels, ivory articles; Hc, Hd, ivory reliefs of the early middle ages, combs of the 14th cent. and Runic calendars; E, Arabian work in metal; C, D, musical instruments. — Room XV.: Sculptures of the 16th, 17th, and 18th cent.; to the left, in P, Gregory XIII. by *Menganti*; N, model of *Giovanni da Bologna's* Neptune (p. 284); G, H, *Medals of the Renaissance,

including portraits of Galeazzo Marescotti by *Sperandio*, Isotta da Rimini and Leon Battista Alberti by *Matteo dei Pasti*, and Niccolò Piccinino by *Vittore Pisano*. — Room XVI.: Mediæval and Renaissance sculptures; at the wall beside the windows, bronze statue of pope Boniface VIII. (about 1300); numerous monuments to Bolognese professors, the most noteworthy of which is that of the celebrated jurist Bartol. di Saliceto (d. 1412) by *Andrea da Fiesole*; in the centre copies of crosses of the early middle ages; to the extreme left, two crosses of the 11th century. — Room XVII.: Choral-books, with miniatures, in A, B, and C of the 13th and 14th cent., in D and E of the 15th cent., and in F of the 16th cent.; in G, silk-embroidery of the 15th cent.; in the centre, N to Z, *Guild-books of the 12-15th cent.; and fine miniatures.

Adjoining is the **Archiginnasio Antico** (Pl. E, 5), erected as a university in 1562 by *Terribilia*, and since the removal of the latter (p. 293) used as a *Biblioteca Comunale* (open daily 9-5; 200,000 vols.; also an early work of *Franc. Francia*, Crucifixion with saints). The former anatomy lecture-room, panelled with wood, is worth seeing. The chapel contains frescoes by *Cesi*.

In the Piazza Galvani, in front of the Archiginnasio, is a *Statue of Galvani*, in marble, by Cencetti, erected in 1879.

We now proceed to the S. to the **PIAZZA CAVOUR** (Pl. E, 5) in which the new *Banca Nazionale* (Pl. 24; E, 5), by Cipolla, is situated on the right, and the *Palazzo Guidotti* (Pl. 46) on the left. The latter was rebuilt by *Cor. Monti*, the architect of several other modern buildings in the town. The Via Garibaldi leads hence to the **PIAZZA GALILEO** (Pl. E, 6), in which is situated the church of —

***S. Domenico**, formerly *S. Bartolommeo*, but re-dedicated to St. Dominicus, who was born in Castile in 1170, and died here in 1221. The church is in the Romanesque style, dating from the 12th cent., with a dome over the cross, but it was completely remodelled in the 18th century.

INTERIOR (choir and Cappella S. Domenico opened by a lay-brother). 3rd Chapel on the right, above the altar a Madonna by *Scarsellino da Ferrara*, under glass. — In the centre of the right aisle: CHAPEL OF S. DOMENICO, containing the tomb of the saint, a *Sarcophagus (arca) of white marble dating from 1267, with *Reliefs from the life of the saint, by *Niccolò Pisano* and his pupil *Fra Guglielmo* (p. 337). The sarcophagus, originally supported on pillars, now rests on a pedestal with three reliefs by *Alfonso Lombardi* (1532). The kneeling *Angel to the left, in front, a graceful early Renaissance work, is by *Niccolò dell' Arca* (d. 1494), who received his surname from this work, and who executed also the beautiful *Wreaths of fruit held by putti on the canopy. The angel on the right is an early work of *Michael Angelo* (1494), who also executed the St. Petronius immediately over the sarcophagus with the church in his hand. In the half-dome over the arca, a *Transfiguration of the saint, by *Guido Reni*; (r.) the saint resuscitating a boy, by *Tiarini*; (l.) the saint burning heretical documents, by *Lionello Spada*; adjoining the choir, on the right, *Filippino Lippi*, Madonna and saints, 1501. — In the Choir, magnificent inlaid *Stalls by *Fra Damiano da Bergamo*, 1528-41. The finest are those in the centre, where the artist's name is seen, to the left, and that of the restorer, *Antonius de Vicentia* (1744), to the right. Between the 1st and 2nd chapels on the left of the choir is the monument of 'Hencius Rex', or King Enzo (p. 283), repeatedly restored; in the 2nd chapel (r.) that of Taddeo Pepoli by *Jacopo Lanfrani*, 1337; opposite to Enzo's tomb a portrait of St. Thomas Aquinas (d. 1274; much retouched). — Left Transept: The large CAPPELLA DEL ROSARIO contains the tombs of *Guido Reni* (d. 1642;

to the left a memorial stone; his grave under a slab in the centre) and the talented painter *Elisabetta Sirani* (died of poison at the age of 26, in 1665). The frame round the altarpiece consists of small paintings by *Guido Reni*, the *Carracci*, *Elisabetta Sirani*, etc. In the vestibule of the side-entrance (to the right in going out) is the monument of the jurist *Alessandro Tartagni*, by *Francesco di Simone* (1477). Opposite is the monument of the Volta family, with St. Proculus by *Prospero Clementi* (ca. 1580).

In the Piazza Galileo rise two columns with statues of the saint and the Madonna and two *Monuments* of the 13th cent., the more important of which, borne by nine columns, was erected in 1207 in honour of *Rolandino Passeggieri*, who distinguished himself in the contests between the town and the Emp. Fred. Barbarossa (restored in 1868). The other belongs to the *Foscherari* family.

A little to the S. of this point, in the Piazza de' Tribunali (Pl. E, 6), is the *Pal. Bacciocchi* (Pl. E, 6), with a façade by *Andrea Palladio* and a colonnade by *Bibbiena*. It is now occupied by the law-courts and named the *Pal. di Giustizia*.

To the W. in the Via d'Azeglio is the **Pal. Bevilacqua-Vincenzi* (Pl. D, 6), ascribed to *Bramantino*, with a superb court, the finest of its style (perhaps by *Gasparo Nadi*, ca. 1483), without the usual arcade on the ground-floor. In 1547 the Council of Trent sat here for a short time. — The Via Urbana then leads to the —

Collegio di Spagna (Pl. D, 6), at the corner of the Via Saragozza, founded in 1364 by Cardinal Albornoz. The fine court is adorned with frescoes (restored) by *Ann. Carracci* and a Madonna (above) by *Bagnacavallo*, and the chapel contains a Madonna by *Marco Zoppo* (at the high-altar) and frescoes by *Lippo di Dalmasio* (14th cent.; to the right). — Farther on in the Via Saragozza, on the left, is the *Palazzo Albergati* (Pl. C, 6), erected by Bald. Peruzzi (?) in 1540. — A little to the N. of the Collegio di Spagna, in the Via Barberia, is the church of *S. Paolo* (Pl. 20; D, 5), erected by Magenta in 1611, with pictures by Lod. Carracci (2nd chapel on the right, Paradise), Guercino (4th chapel on the right), and other masters. — Obliquely opposite to it are the *Pal. Zambeccari di S. Paolo* (Pl. 58; D, 5), and in the Via Val d'Aposa the suppressed chapel of the *Frati di S. Spirito*, with a charming early-Renaissance façade, adorned with two rows of pilasters, medallions and an attica in terracotta.

The Via Barberia leads to the *Piazza Malpighi*, a little to the W. of which lies the famous Gothic church of *S. Francesco* (Pl. C, 4), founded in 1236 and built by *Marco da Brescia*. Long used as a military magazine, it was restored to its sacred uses in 1887. The apse has buttresses in the northern style. Fine brick *Tower.

The INTERIOR (entrance on the N., opposite the market) is in the form of a basilica with aisles, and has an ambulatory with nine chapels, sadly disfigured by modern painting. The large marble *Altar in the Choir, with numerous figures and reliefs, is the earliest known work of the brothers *Massegne* of Venice (1388).

VIA RIZZÖLI, formerly *Mercato di Mezzo* (Pl. E, 4), leads to the E. to the leaning towers (see below). — In the neighbouring *Via dell'Indipendenza* (Pl. E, 1-4) rises the cathedral-church of —

S. Pietro, in the baroque style, begun in 1605. It consists of a spacious nave with barrel-vaulting, the aisles being partly converted into chapels with lofty galleries, and partly into separate apartments. In the chapter-room, St. Peter with the Madonna; above the choir an Annunciation, the last work of *Lod. Carracci*. — Adjoining it on the N.E. is the *Palazzo Arcivescovile* (Pl. 28), with a court constructed by Tibaldi in 1577. — In the *Via Manzoni*, to the N.W. of S. Pietro, is the small church of the *Madonna di Galliera* (Pl. 13; D, E, 4), with an interesting, but dilapidated façade of 1470. — Opposite is the *Pal. Fava* (Pl. 41; D, 4), with fine *Frescoes by the *Carracci* from the myths of Jason and Æneas.

We now return to the *Via Rizzoli*, at the E. end of which are the LEANING TOWERS (Pl. F, 4), the most singular structures in Bologna, though plain square brick buildings. The **Torre Asinelli** (Pl. 32), erected in 1109 by *Gherardo degli Asinelli*, which looks prodigiously high when seen from the pavement below, is 320 ft. in height and 4 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. (Solitary visitors are not allowed to ascend; but a companion may be hired for 50 c.) The **Torre Garisenda** (Pl. 33), erected in 1110 by *Filippo* and *Ottone Garisenda*, is 163 ft. high only, but is 10 ft. out of the perpendicular. Dante (*Inferno* xxxi. 136) compares the giant Antæus, who bends towards him, to this tower, 'when a cloud passes over it'. The latter is probably one of the few leaning towers in Italy whose obliquity has been intentional (comp. p. 322), but it was found impossible to complete it. — In the *Piazza di Porta Ravennana*, in front of the leaning towers, stands the handsome *Guild-house of the Stracciatori* ('*Universitas Interpolatorum*'), said to have been built by *Franc. Francia* in 1496 and restored in 1620.

From the leaning towers five streets radiate to the gates of the same names: the *Via Castiglione*, S. Stefano, Mazzini, S. Vitale, and Zamboni. To the right at the corner of the *Via S. Stefano* and *Via Castiglione* is situated the ***Palazzo della Mercanzia** (Pl. F, 5), or *Loggia* or *Foro de' Mercanti* (Chamber of Commerce), a Gothic structure, said to have been erected in 1294, restored by the Bentivogli in 1439, and again in 1890. The interior is adorned with the armorial bearings of all the jurists who taught law here from 1441 to 1800. — Farther S. in the *VIA CASTIGLIONE*, to the left, is the *Pal. Pepoli* (Pl. 51; F, 5), of 1344, the castellated residence of this once powerful family, with a rich gateway and an imposing court with a colonnade on one side and arched passages on the three others. — Farther on, to the right, rises the handsome new *Cassa di Risparmio* (Pl. 25; E, 5), built by *Gius. Mengoni* (p. 95), with arcades on the ground-floor, and handsome wrought-iron gratings at the windows.

On the left in the VIA S. STEFANO is situated —

***Sto. Stefano** (Pl. F, 5), consisting of seven different edifices, occupying the site of a temple of Isis, and probably founded in the 5th century. Three of the churches have their entrances on the street.

The present MAIN CHURCH (1637) has a pulpit of the 12th cent. on its old façade, but otherwise presents little of interest. — A chapel leads thence to the left into the *second* church, **S. Sepolcro*, a successfully restored circular building with coloured brick ornamentation, erected before the year 1000. A brick column was placed adjacent to each of the seven antique marble columns, and in the 12th cent. the tomb of St. Petronius was added in imitation of the Holy Sepulchre at Jerusalem. — Behind it is a *Colonnade*, the *Atrio di Pilato*, dating in its present form from the 11th cent.; in the centre is a font with an inscription mentioning the Lombard king Luitprand (d. 744). Chapel on the left, Crucifixion by *Giac. Francia*. — Immediately to the left of this is the *fourth* church, *della Trinità*, resting on pillars, in the centre of which is a series of columns with Lombard capitals. This is adjoined by the *fifth* church, *della Consolazione*, from which we descend into the *sixth* building, the *Confessio* or *Crypt* (enclosed by a screen), under the choir of the first church, dating from the 11th cent., though the capitals are older. — Through the sacristy we reach the handsome cloisters (11th cent.) of the suppressed Celestine monastery. — Finally to the left of S. Sepolcro, and also accessible from the street, is the *seventh* church of *SS. Pietro e Paolo*, an ancient basilica (11th cent.) several times rebuilt and now undergoing restoration; the last column to the right of the altar has an antique Roman-Ionic capital. The altar adjoining the choir on the left is a sarcophagus dating from the 9th cent., and adorned with a cross between two peacocks; it contains the bones of the martyr St. Vitalis (d. 382). Above it, a Madonna with saints by *Lor. Sabbatino* (d. 1577). On the right, the sarcophagus of the martyr Agricola (9th cent.), who is represented with wings, between a stag and a lion; above it a crucifix by *Simone da Bologna* (14th cent.).

Opposite, on the right, are the *Pal. Isolani* (No. 18) and the *Pal. Bovi* (No. 19). A short side-street to the right leads to —

S. Giovanni in Monte (Pl. F, 5, 6), one of the oldest churches in Bologna, founded by St. Petronius in 433, rebuilt in the Gothic style in 1440, and restored in 1824. It consists of a low nave with aisles and a short transept. The façade and dome are of more recent date. Above the entrance is an eagle moulded by *Niccolò dell' Arca*.

INTERIOR. The W. **Window* (St. John and the seven golden candlesticks) is by *Cossa*. 3rd Chapel on the right, **St. Joseph* on the right, St. Jerome on the left, both by *Guercino*. 5th Chapel on the right, St. Amianus baptising a king, by *Genari*. 7th Chapel, **Madonna* enthroned with four saints and angels, an important work by *Lorenzo Costa* (1497; best light early in the morning). In the CHoir, **Coronation* of the Virgin, with saints, in an attractive landscape, by *L. Costa* (c. 1505; best light early in the morning or after 12 noon); **Stalls* by *Paolo Sacca*, 1523; above them, the busts of the twelve apostles in terracotta, by *Alfonso Lombardi* (?). The N. transept contained Raphael's St. Cecilia down to 1796 (p. 296; the frame by *Formigine*, with a poor copy of the painting, is the original). 6th Chapel on the left, Statue of Christ in fig-wood over the altar (15th cent.); behind, a stone Cross of 801 on an antique column. 5th Chapel on the left, Call of the sons of Zebedee, by *Cesi*. 2nd Chapel on the left, St. Francis, by *Guercino*.

The Via Sto. Stefano farther on is bordered by fine palaces: No. 43 *Palazzo Ranuzzi*, No. 45 *Palazzo Pallavicini*.

The last street to the right in the Via S. Stefano, near the gate, leads to the church of **Madonna del Baracano**, which possesses a fine

portico and contains a *Fresco by *Cossa*, the Virgin with Giov. Benivoglio and his wife (1472). The framework surrounding the niche of the high-altar is by *Properzia de' Rossi*. — The town-wall, to the left of the church, commands a pretty view.

At the beginning of the *VIA MAZZINI* (Pl. F, G, H, 5), opposite the Torre Garisenda, at the corner of the Via S. Vitale, is the church of *S. Bartolommeo di Porta Ravennana* (Pl. F, 4), a gaudy dome-covered church with paintings by *Angelo Colonna*, erected about 1530 by *Andrea Marchesi*, surnamed *Formigine*, and afterwards in part modernised. The 4th altar on the right contains an Annunciation, one of the best works of *Franc. Albani* (1632), and a Nativity, and Flight to Egypt, by the same master. — Farther on in the Via Mazzini, on the left, No. 24, is the —

Pal. Sampieri (Pl. 54; F, 5), with the inscription '*Galleria Sampieri*', adorned with admirable frescoes from the myth of Hercules by the *Carracci* and *Guercino*. The other paintings it contains are of little value (fee $\frac{1}{2}$ fr.).

2nd R. Frescoes on the ceiling: *Hercules contending with Jupiter; right wall, Ceres seeking Proserpine, by *Lod. Carracci*. — 3rd R. On the ceiling: The path to virtue is difficult; right wall, Giant struck by lightning, both by *Annib. Carracci*. — 4th R. Ceiling: Hercules and Atlas. Wall on the right, Hercules and Cacus with the lion's head, by *Agost. Carracci*. — 5th R. Ceiling-painting: Hercules and Antæus, by *Guercino*. — 6th R. Ceiling-painting: *Genius of strength, by *Guercino*.

The adjoining *House of Rossini* (Pl. 59; marked by a tablet) was erected by the great composer in 1825, and adorned with inscriptions from Cicero and Virgil.

Servi (*S. Maria dei Servi*; Pl. G, 5), at the corner of the Via Mazzini and Via Guerrazzi, erected by *Andrea Manfredi* in 1393, with a portico borne by remarkably thin columns placed very far apart, is adorned with frescoes (much damaged) on the façade, dating from the 17th century.

INTERIOR. Over the high-altar, completed by *Montorsoli* in 1561: Christ risen from the Dead, and Mary and St. John, below (l.) Adam, (r.) Moses, at the back the portrait of the donor Giulio Bori. Below the organ are small frescoes by *Guido Reni*. 7th altar on the left, Annunciation, by *Innocenzo da Imola*. The place of the 3rd altar on the left is occupied by the monument of *Lod. Gozzadini* in stucco, by *Giov. Zucchio*. 2nd altar: Christ and Magdalene, by *Fr. Albani*. In the choir, on the right, a terracotta relief, representing the Madonna and SS. Laurence and Eustace with two angels, by *Vincenzo Onofri*, 1503.

SS. Vitale ed Agricola (Pl. 23; G, 4), in the Via S. Vitale, was consecrated in 428 by St. Petronius, and restored in 1872. The large chapel on the left contains an *Altarpiece (covered) by *Fr. Francia*; side-frescoes: on the right Adoration of the Shepherds by *Giac. Francia*, on the left Conception by *Bagnacavallo*. — Opposite is the *Palazzo Pedrazzi*, formerly *Fantuzzi* (Pl. 40; G, 4), built in 1605 from designs by *Andrea Marchesi*, surnamed *Formigine*, which contains a superb staircase by P. Canali.

The most northern of the streets radiating from the leaning towers is the *VIA ZAMBONI* (Pl. F, G, H, 3, 4), to the right

in which is the effective and well-proportioned *Pal. Malvezzi-Medici* (Pl. 49), built by Bart. Triacchini in 1550. — Farther on, in the small *PIAZZA ROSSINI*, which is named after the celebrated composer, who attended the neighbouring Liceo Musicale (Pl. 26; important historical musical collection) in 1807-10, is —

S. Giacomo Maggiore (Pl. F, 4), founded in 1267, consisting of a nave with barrel-vaulting of 1497, with a fine portico erected in 1483 by *Gasparo Nadi*, and adorned with several good pictures.

Over the altar, immediately to the right of the entrance, is the 'Vergine della Cintura', by an early Bolognese master (covered); 3rd Chapel on the right: *Ercole Procaccini*, Conversion of Saul; 5th Chapel, *Passerotti*, Madonna enthroned, with saints and the donor (an imitation of the Madonna of St. George at Dresden); 7th Chapel, 'Marriage of St. Catharine', by *Innocenzo da Imola* (1536); 9th Chapel, St. Rochus with an angel, by *Lod. Carracci*; 11th Chapel, erected by *Pellegr. Tibaldi*, the teacher of the Carracci, and decorated by him with frescoes. In the CHOR large paintings of the Resurrection, etc., by *Tommaso Laurati*. The 3rd chapel in the retro-choir contains a gilded altar with numerous saints; to the left, on the wall, a large painted crucifix by *Simone de' Crocefissi* (1370). The 6th 'CAP. BENTIVOGLIO, paved with coloured and glazed tiles, contains a 'Madonna, with angels, on the right S. Sebastian, on the left the founder, the finest work of *Fr. Francia*, and frescoes by *Lorenzo Costa*, representing the Triumph of life and death, after Petrarch, on the left, and the 'Bentivogli family on the right (1488; earliest known work of this master); the frescoes above are by unknown artists. In the lunette above *Francia's* picture is a Vision of St. John (Rev. XVII. 1-8) probably by *Lor. Costa* (freely restored). Equestrian relief of Annibale Bentivoglio by *Niccolò dell'Arca* (1458); opposite the chapel-entrance the 'Monument of Antonio 'Bentivoglio (d. 1435) by *Jacopo della Quercia*; by the entrance, Relief of Giovanni Bentivoglio, by *Fr. Francia* (? 1497). The 9th Chapel in the left aisle contains a Presentation in the Temple, by *Orazio Sammachini*.

The sacristan of S. Giacomo keeps the keys of the adjacent oratory of 'S. Cecilia (Pl. 4; F, 4), an oblong edifice erected in 1481. The 'Frescoes are by *Lor. Costa*, *Franc. Francia* and their pupils.

1st on the right, Burial of St. Valerian, with the Castle of S. Angelo in the background; on the left, Martyrdom of St. Valerian, both by *Aspertini*; 2nd on the right, Vindication of St. Cecilia before the Roman prefect; on the left, Angel crowning St. Cecilia and Valerian her betrothed, both by *Chiodarolo*; 3rd on the right, Martyrdom of St. Cecilia in the oil-cask, on the left, Baptism of St. Valerian, both by *Tamaroccio*; 4th on the right, 'St. Cecilia bestowing alms; on the left, 'St. Urbanus converting St. Valerian, both by *Lor. Costa*; 5th on the right, 'Burial of St. Cecilia; on the left, 'Marriage of SS. Cecilia and Valerian, both by *Fr. Francia*.

Opposite, on the left side of the street, is the *Pal. Malvezzi-Campeggi* (Pl. 50), by Andrea and Jac. Marchesi, with an interesting court. Adjacent is the *Palazzo Magnani-Guidotti* (Pl. 48), by Dom. Tibaldi, 1577, with frescoes in the interior by the Carracci. — Then the *Teatro Comunale* (Pl. 60; F, 4). — On the right is the —

University (Pl. G, 3, 4; comp. p. 283), established since 1803 in the old *Palazzo Cellesi*, with a court by *Bart. Triacchini*. It now possesses a staff of 55 professors and 48 lecturers, and is attended by 1400 students. It is well provided with scientific institutions and collections (open on Sun.), the most notable of which are the anatomical collection and the collection of minerals (curator, Dr. Bombici). The *Tower*, containing the observatory, affords a fine view.

The extensive Library of 170,000 vols. is open daily, 10-2 o'clock, except Sundays. Among the MSS. is the oldest codex of Lactantius; also letters from Voltaire to Frederick the Great, miniatures, etc. The celebrated linguist *Giuseppe Mezzofanti* (born at Bologna 1776, died at Naples in 1849), professor of Oriental languages at the university, was once librarian here. At the age of 36 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42.

The Geological Museum, in an adjoining building, Via Luigi Zamboni 2530, contains interesting fossils from the neighbourhood of Bologna, minerals from different parts of Europe and America, and a collection of prehistoric anthropological curiosities. Curator, Prof. Capellini.

We next proceed to the old Jesuits' College, containing the —
***Accademia delle Belle Arti** (Pl. G, 3). On the FIRST FLOOR (r.) is a valuable **Picture Gallery*, or *Pinacoteca* (open daily from 9 to 3 or 4, according to the season; admission 1 fr.; on Sundays and holidays from 11 to 2 gratis). Each picture bears the name of the painter. The paintings from the Galleria Zambeccari have no numbers. There is no catalogue at present.

The visitor imbued with the modern taste for the historical study of art, will find little attraction in the works of the SEVENTEENTH CENTURY, which form the chief boast of the gallery. Although it would be unfair to depreciate the undoubted talent and skill of these late masters, their works are unsatisfactory owing to the absence of any definite aim or indication of progress, and from the obvious pains which have been taken to reproduce trite themes in an interesting manner. In the department of fresco-painting the works of these Bolognese eclectics (see p. 284) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by *Guido Reni*, the most talented master of this school: No. 134. *Madonna della Pietà*, remarkable for its masterly grouping, which again recurs in No. 136, the *Crucifixion*, and which places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 135, the *Massacre of the Innocents*, exceptionally harmonious and dignified in character; No. 139, *St. Andrea Corsini*, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the *Ece Homo* which was so popular in the 17th century. The most interesting work of *Lodovico Carracci* is probably No. 45, the *Nativity of St. John*. *Annibale Carracci's* *Madonna and saints* (No. 36) has the merit of stately architectural arrangement. The *Communion of St. Jerome* (No. 34) by *Agostino Carracci* is very inferior to *Domenichino's* treatment of the same subject in the Vatican. *Domenichino's* scenes of martyrdom are far from pleasing, but *Guercino's* *Madonna with the two Carthusian monks* (No. 13) is a devotional picture of profound sentiment. — The gallery also possesses several valuable works of the EARLIER PERIOD of Italian art. Thus No. 78, a *Madonna with saints* by *Fr. Francia*, bears important witness to *Francia's* artistic relation with *Lorenzo Costa*. In Corridor B is a small *Madonna* by the same master. The two early masters of Raphael are not unfavourably represented; *Timoteo Viti* by a *Mary Magdalene* (No. 204) and *Pietro Perugino* by a *Madonna in clouds* (No. 197). — The gem of the gallery, however, is *RAPHAEL'S ST. CECILIA* (No. 152), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distribution and graduation of the characters, — and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise. — The enumeration below begins in each case on the right as we enter.

On entering the building we turn to the right and traverse CORRIDOR I, which contains paintings by Bolognese masters of the

18th cent. (the three rooms on the right, see p. 297). Straight in front of us, at the end of the corridor, is —

Room A. ('*Sala di Guido Reni*'), containing the best works of *Guido Reni* (p. 284), the most talented and famous pupil of the Carracci: *137. Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass; *138. Madonna del Rosario, painted on silk in 1630 (as a procession-flag); 140. St. Sebastian; **134. Madonna della Pietà, below are SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (painted in 1616 for the Town Council, who presented the painter with a valuable gold chain and medal, in addition to his remuneration); 139. St. Andrea Corsini; **136. Crucifixion; *135. Massacre of the Innocents; 141. Coronation of the Virgin. — In this room also are: *Franc. Albani*, 2. Baptism of Christ, with God the Father and angels above, 3. Madonna del Rosario; 96. *Gessi*, St. Bonaventura raises a dead child to life; *Cignani*, Madonna with saints; 1. *Albani*, Madonna with saints; 175. *Elis. Sirani*, St. Anthony of Padua. By the staircase: *142. *Guido Reni*, Chalk drawing for the 'Ecce Homo'. To the left, farther on, 30. *Simone Cantarini* (d. 1648), Portrait of Guido Reni; 360. *Niccolò Alunno da Foligno*, Madonna and saints adoring the Child, with the Annunciation on the back.

Room B. ('*Sala dei Carracci*'): 12. *Guercino*, William of Aquitaine receiving the robe of the order from St. Felix; 37. *Ann. Carracci*, Madonna with saints; *42. *Lod. Carracci*, Madonna, with SS. Dominic, Francis, Clara, and Mary Magdalene, being portraits of members of the Bargellini family, at whose cost the picture was painted; 206. *Domenichino*, Martyrdom of St. Agnes; above, 39. 40. *Ann. Carracci*, Annunciation, *36. Madonna, with SS. Louis, Alexis, John the Baptist, Francis, Clara, and Catharine; 35. *Ag. Carracci*, Assumption; 47. *Lod. Carracci*, Conversion of Paul; *13. *Guercino*, St. Bruno and another Carthusian worshipping the Virgin in the desert; *Lod. Carracci*, *45. Birth of the Baptist. 48. Madonna with SS. Jerome and Francis; 34. *Agostino Carracci*, Communion of St. Jerome; 207. *Domenichino*, Madonna del Rosario; 55. *Giac. Cavedone*, Madonna on clouds, with saints; 208. *Domenichino*, Death of St. Peter Martyr.

Room C. (Bolognese masters from about 1550 to about 1650): 123. *Bart. Passarotti* (d. 1592), Presentation in the Temple; 279. *Dion. Calvaert* (b. at Antwerp in 1545, d. at Bologna in 1619). Scourging of Christ; *Pellegrino Tibaldi*, Lucretia; 27. *Dion. Calvaert*, Risen Christ and Mary Magdalen; above, 113. *Lucio Massari*, St. Clara expelling the Saracens; 150. *Orazio Samacchini*, Coronation of the Virgin; 75. *Lavinia Fontana*, St. Francesco di Paola blessing the son of Louise of Savoy, afterwards Francis I. of France; 182. *Al. Tiarini*, Pietà; 131. *Cam. Procaccini*, Adoration of the shepherds; 112. *Lucio Massari*, Prodigal son.

Room D. ('*Sala di Raffaello*'), with ceiling painted to imitate

reliefs by *Prof. Silvio Gordini*, to whom the ceiling-painting of the next room is also due.

*152. *Raphael*, St. Cecilia surrounded by four other saints, ordered in 1513 by Cardinal Lorenzo Pucci for the church of S. Giovanni in Monte (p. 291), but probably not painted before 1515. It was at Paris from 1796 to 1815, where it was transferred from panel to canvas, being much 'restored' in the process.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly echo falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it by singing. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. Sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalene, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. . . . In the second line stand SS. John the Evangelist and Augustine (or Petronius?). . . . A crowning touch is added to the careful distribution of the figures and well-balanced discrimination of expression by the harmonious arrangement of the colours. The strongest and most intense tone is afforded by the yellow tunic of St. Cecilia, embroidered with gold; in the St. Paul the predominant tint is the red of his mantle, relieved by the green under-garment; the Magdalene's dress is of a violet colour. The toning down and blending of the ground-tints is effected through the two saints in the background, who thus fulfill the same function in regard to the colouring as they do with respect to the expression and composition'. — *Prof. A. Springer's 'Raffael und Michelangelo'*.

*197. *Pietro Perugino*, Madonna in glory, with SS. Michael, John, Catharine and Apollonia; 198. *Giorgio Vasari*, Banquet of Gregory I. (1540; one of the artist's best works); 116. *Fran. Mazzola (Parmigianino)*, 26. *Bugiardini*, 61. *Cima da Conegliano*, Madonnas; 145. *Tintoretto*, Visitation; 89. *Innoc. da Imola*, St. Michael; 74. *Prosp. Fontana*, Descent from the Cross; above, School copy of *Raphael's* St. John (p. 362).

Room E. ('*Sala del Francia*'), with important works by *Francesco Francia* (p. 284): 371. Annunciation, with St. John the Evangelist, Francis, George, and Bernard (1500); 83. Christ mourned over by angels; to the right, two niello works by Francia, specimens of the Pax used in the celebration of the mass; 82. Adoration of the Shepherds, Madonna and Crucifixion, in a fine landscape; 372. Madonna enthroned, with SS. Paul and Francis (a late work); 80. Madonna enthroned, with SS. Augustine, John the Baptist, George, and Stephen; 79. Annunciation, with SS. John the Baptist and Jerome; 81. Madonna worshipping the Child, with saints and the donors (1499); above, 87. *Giac. Francia*, Madonna with SS. Peter, Mary Magdalene, and Francis; *78. *Fr. Francia*, Madonna and six saints, angels, and the donor (1494; early work); *204. *Timoteo Viti*, Mary Magdalene (about 1508); 65. *Lor. Costa*, SS. Petronius (on the throne), Francis of Assisi, and Dominic (1502); *215. *Lor. Costa*, Madonna, with SS. Petronius and Thecla (1496); *64. *Franc*

Cossa, Madonna with SS. Petronius and John with the donor, above, Annunciation (1474), chief work of this rare old-Ferrarese master; 373. *Franc. Francia*, Christ on the Cross, with saints. — We return to the Sala di Raffaello, and proceed to the right to —

CORRIDOR V., containing chiefly old paintings: 164. *Simone da Bologna*, Altarpiece; *102. *Giotto*, SS. Peter and Paul and the archangels Michael and Gabriel, the wings of an altarpiece from the church degli Angioli (the original Madonna, here replaced by a copy, is in Milan, p. 100); 164. *Simone da Bologna*, Coronation of the Virgin; 205. *Ant. and Bart. Vivarini da Murano*, Madonna enthroned, in a rich Gothic frame (1450); 203. *Vitale da Bologna* ('delle Madonne'), Madonna (1320); 161, 159. *Jac. Avanzi*, Altarpieces; 202. *Caterina Vigri* (d. 1463), St. Ursula and her companions.

CORRIDOR II.: *Dosso Dossi*, Madonna with angels; *Garofalo* (*Ben. Tisio*), Holy Family; 98. *Giov. Fr. Gessi*, Holy Family; 101. *Gherardo Fiorentino* (more probably *Bagnacavallo*), Betrothal of St. Catharine of Siena; 14. *Guercino*, St. Peter Martyr.

CORRIDOR III.: *Caravaggio*, Judith, Herodias; *D. Calvaert*, Purification of the Virgin; *Elis. Sirani*, Mater Dolorosa, Youthful Christ; *Luca Giordano*, Abraham's offering, Entombment.

CORRIDOR IV.: *Jac. da Ponte* (*Bassano*), Two portraits; *Tintoretto*, Portrait; 155. *Dan. Seghers*, Flowers; 282. *Hugo van der Goes* (?), Madonna in a garden; *Lucas van Leyden*, History of Esther; *Rubens* (?), Hovering angels; *A. van Dyck*, Portrait; *275. *Raph. Mengs*, Portrait of Clement XIII.; *Fr. Snyders*, Hunting scene.

CORRIDOR VI.: engravings and wood-cuts.

Of the three Rooms adjoining Corridor I., the first contains a number of old pictures: *Pellegrino Tibaldi*, Marriage at Cana; *Al. Tiarini*, Madonna; *Franc. Albani*, Madonna with SS. Mark and Francis of Assisi; *Elisabetta Sirani*, 280. St. Magdalen, 179. Youthful Redeemer; 143. *Guido Reni*, Portrait; *Garofalo*, Holy Family; *Dosso Dossi*, Madonna with angels. — The two other rooms are adapted for modern pictures.

Traversing the Via delle Belle Arti we next reach the *Pal. Bentivoglio* (Pl. 34; F. 3), erected by this powerful family in the 16th cent. on the site of their ancient mansion which was destroyed under Julius II. — A little to the S.W. is the Carmelite church of **S. Martino Maggiore** (Pl. F. 3, 4), in the Gothic style (1313).

1st Chapel on the left: *Enthroned Madonna, with SS. Rochus, Bernardino, Anthony, and Sebastian, by *Fr. Francia*; above, a Pietà, below, Christ bearing the Cross. The window above represents St. James of Compostella, after a cartoon by *Fr. Francia*. Last altar to the left, an Assumption and a Resurrection in the lunette, by *Costa*: 1st altar on the right, *Girol. da Carpi*, Adoration of the Magi.

On the N. side of the town, near the *Porta Galliera*, rises the slight eminence of **La Montagnola** (Pl. E, F, 1, 2), a promenade affording a fine view of the town. The *Arena di Pallone* (p. 282) is situated here. On the S. is the *Piazza dell' Otto Agosto*, formerly *Piazza d'Armi*. In 1848 the Austrians were attacked here by the Bolognese and compelled to evacuate the town.

Immediately to the left outside the *Porta Castiglione* is the

church of **S. Maria della Misericordia** (Pl. F, 7; when closed ring at the door to the right).

INTERIOR. 2nd chapel on the right, round window designed by *Francia*, Madonna and the Saviour; last chapel on the right, window, John the Baptist, by the same. Above the high-altar a figure of *Christ, and at the sides "Madonna" and Angel of the Annunciation, by *Lor. Costa* (1499). The altarpiece is an unimportant work of last century. At the last pillar of the left aisle is a fresco of *Francia's School*, Bishop and four monks; 3rd altar on the left, *G. M. Crespi*, St. Nepomuk; 2nd altar to the left, *Bagnacavallo*, Madonna in clouds, two saints below (the master's best work).

Between the Porta S. Stefano and the Porta Castiglione (Pl. F, G, H, 7), to the right, is the new public park of the **Giardini Margherita**, now the favourite promenade of the Bolognese. The main entrance is beside the Porta S. Stefano near the tramway-terminus. The park contains a restaurant and a pond (rowing boats). Military concerts are frequently given here.

About $\frac{1}{2}$ M. beyond the PORTA D'AZEGLIO (Pl. D, 7), in the second road to the right, near the Casa Minghetti, is situated the church of *S. Maria*, called *Mezzaratta*, containing early Bolognese frescoes (closed). The pretty grounds of the adjoining *Villa di Mezzaratta* are always open to strangers (fine view). About $\frac{1}{4}$ M. outside the Porta d'Azeglio a road diverges to the left to ($\frac{3}{4}$ M.) **S. Michele in Bosco**, an Olivetan monastery dating from 1437 (suppressed in 1797). The entrance is through the iron gate on the right. From the front of the church fine view of Bologna and the plain. To visit the interior of the convent, apply to the 'Dimostratore', to the right of the church (fee $\frac{1}{2}$ fr.). In the church are remains of frescoes by *Bagnacavallo* and others. The court is adorned with frescoes by the *Carracci* and their pupils, from the history of St. Benedict and St. Cecilia, unfortunately much injured. The monastery was converted into a royal château (*Villa Reale*) in 1860, and is now an *Orthopaedic Institute*.

A little below S. Michele lies the *Villa Revedin*, which is always open in the absence of the proprietor; its grounds command charming views. The road leading straight on hence back to the town brings us in a few minutes to a pavilion, beside which is an entrance to the Giardini Margherita (see above).

Outside the PORTA S. ISAIA (Pl. A, 4), at the W. end of the town, is situated the **Certosa** (formerly a Carthusian monastery), erected in 1335, and consecrated in 1801 as a *Campo Santo*. It occupies the site of an old Etruscan burial-ground, discovered here in 1869. The route to it is by the principal road from the gate; after 9 min. a cross indicates the way to the cemetery, which is reached in 5 min. more. It may also be reached in 10 min. from Meloncello (p. 299). — The custodian of the cemetery (in the first court, to the left) is well-informed (fee $\frac{1}{2}$ -1 fr.).

The church contains a few paintings by *Elisabetta Sirani* and others. At the beginning of the CLOISTERS are ancient tombstones from suppressed churches, arranged according to centuries: at the entrance 13th cent.,

then 15th on the right (including the monument of Pope Alexander V., with terracotta figures by *Niccolò d'Arezzo*), 14th on the right, and 16th on the left; in the arcades modern monuments, most of them in marble, including figures of Faith by *Galletti* and Grief by *Monari*. In the centre are the ordinary graves. Among many illustrious names on the former are those of the philologist *Gaspar Garatoni* (d. 1817) and the talented *Clotilda Tamburini* (d. 1817; p. 283). The principal families of the town also possess vaults here; thus the monument of *Letizia Murat Pepoli* (d. 1859), with a statue of her father King Murat ('propugnatore dell'italica indipendenza'), executed by *Vinc. Vela*. A rotunda here contains the busts of celebrated professors of the present century, *Mezzofanti*, *Galvani*, *Costa*, *Schiassi*, *Mattei* (teacher of Rossini), etc.

The visit to the Certosa may be combined with that to the Madonna di San Luca, by walking (or driving) straight on to *Meloncello*, and returning thence by the steam-tramway, see below.

On the *Monte della Guardia*, an eminence 3 M. to the S.W. of the PORTA SARAGOZZA (Pl. A, 6, in the S.W. corner of the town), rises the handsome pilgrimage-church of the **MADONNA DI S. LUCA**, erected by *Dotti* in 1731, so called from an ancient picture of the Virgin ascribed to St. Luke, and brought from Constantinople in 1160. The hill (950 ft.) is ascended by a series of *Arcades*, consisting of 635 arches with numerous chapels, constructed in 1676-1739, and $1\frac{1}{2}$ M. in length. They begin a short way beyond the gate and send a branch to the Campo Santo (see above). Steam-tramway from the Piazza Malpighi to *Meloncello* at the foot of the hill (20 c.). Thence the last 160 steps may be avoided by following the road from the Locanda S. Luca. A better road, used by carriages for the ascent, diverges into the valley of the *Rio Ravone*, $\frac{1}{2}$ M. outside the Porta Saragozza, and ascends in windings, making a final wide curve past *Monte Albano*. On the summit, besides the church, there is an *Observatory*. The *View, particularly from below the portal of the church, is remarkably fine and extends from the Apennines to the Adriatic. The precincts of the church and the adjacent intrenchments, now used for military purposes, are not accessible.

FROM BOLOGNA TO PORTOMAGGIORE, 29 M., railway in 2 hrs., an uninteresting route. Trains start from the station outside the Porta S. Vitale (Pl. H, 5) at Bologna. — From (10 M.) *Budrio*, a branch-line runs to *Massalombarda* (p. 300). — *Portomaggiore*, see p. 281.

FROM BOLOGNA TO S. FELICE SUL PANARO, $26\frac{1}{2}$ M., railway in $1\frac{1}{2}$ hr., also uninteresting. The line is being extended to *Dossobuono* (p. 178). *S. Felice*, see p. 273.

45. From Bologna to Ravenna.

$52\frac{1}{2}$ M. RAILWAY in $3\frac{3}{4}$ hrs. (fares 9 fr. 50, 6 fr. 70, 4 fr. 30 c.). The train follows the main line to Ancona and Brindisi as far as *Castel Bolognese*, whence Ravenna is reached by a branch-line. — Steam Tramway from Bologna to *Imola* along the high-road, see p. 282.

The train follows the direction of the Via Emilia (p. 257). — $4\frac{1}{2}$ M. *San Lazzaro*; 7 M. *Mirandola-Ozzano*; $10\frac{1}{2}$ M. *Quaderna*; 15 M. *Castel S. Pietro*, with a château built by the Bolognese in the 13th cent., on the *Sillaro*.

$21\frac{1}{2}$ M. *Imola* (*Hôt. S. Marco*), on the *Santerno*, an ancient

town with 11,400 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornelii*, named after its founder L. Cornelius Sulla, but is mentioned by Paulus Diaconus, the Lombard historian of the period of Charlemagne, as *Imolae*. The town was incorporated with the States of the Church by Pope Julius II. in 1509. Imola was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of S. Cassiano; and of the painter Innocenzo da Imöla (Francucci, b. about 1494, d. 1550; p. 284). — The train then crosses the *Santerno*.

26 M. **Castel Bolognese** (poor restaurant), an ancient stronghold of the Bolognese, constructed in 1380, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Piccinino in 1434. — Railway-journey hence to Ancona, see *Baedeker's Central Italy*.

The line to Ravenna next passes (29½ M.) *Solarolo* and (35 M.) *Lugo*, junction of a line to *Lavezzola* (14 M.; p. 281), vià *Massa-lombarda* (p. 299). — 31 M. *Bagnacavallo* (birthplace of the painter Ramenghi, p. 284, who is generally called after his native town); *Russi*; *Godo*. — 52½ M. *Ravenna*.

Ravenna. — **Hotels.** GRAND HÔTEL BYRON (Pl. 35; D. 5), Via Mazzini, with frequented restaurant, R., L., & A. 3-5, B. 1½, déj. 3, D. 5, pens. 12, omn. ¾ fr.; SPADA D'ORO & S. MARCO (Pl. a; D. 4), Via Farini. — UNIONE, Via S. Agnese, unpretending. — *Caffè del Risorgimento*, in the Piazza Vitt. Emanuele; *Caffè Byron*, in the Piazza Byron; both tolerable.

Cabs: per drive 1, at night 1½ fr., two-horse 1½ or 2 fr.; first hour 1¾-2½ fr., each additional ½ hr. 75 c. or 1 fr. 25 c.; beyond the town 2 fr. 20 c. or 4 fr. per hour.

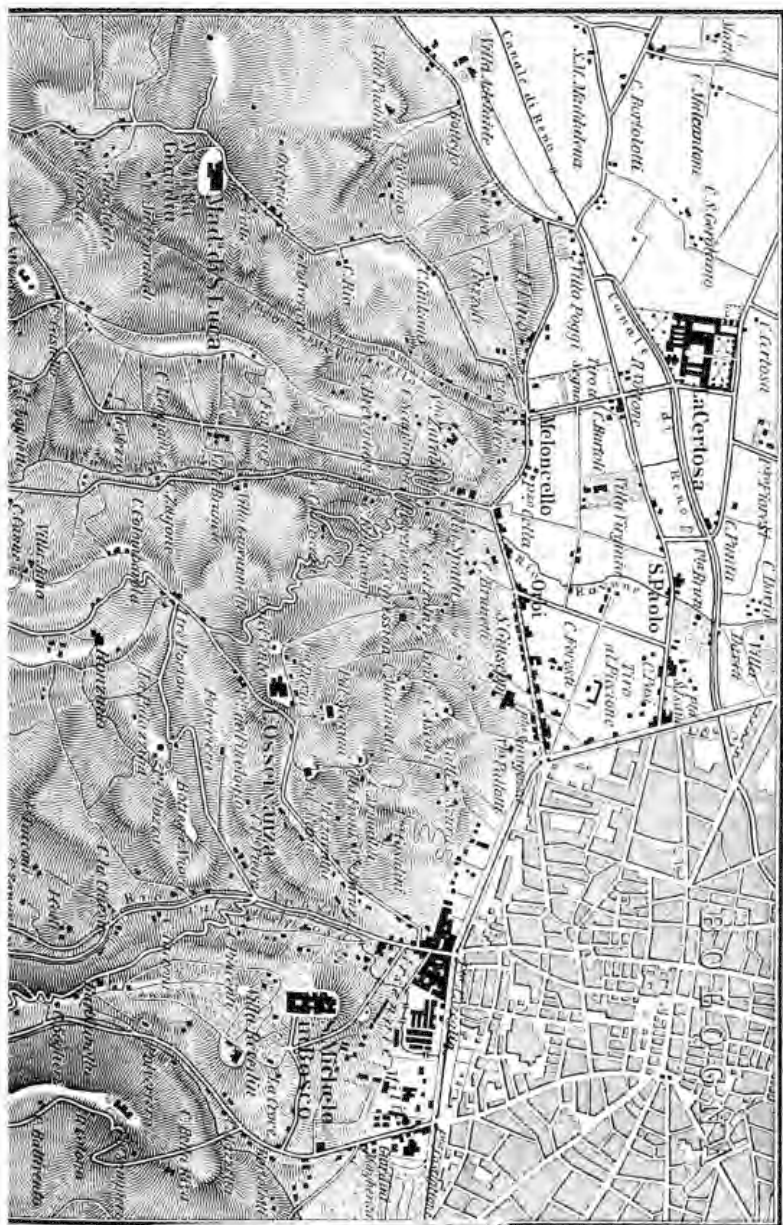
Tramway to Forlì 5 times daily in 1½ hr. (fares 2 fr., 1 fr. 20 c.); from Forlì on to *Meldola* 6 times daily in 1 hr. (fare 1 fr., 60 c.). — **RAILWAY** to *Ferrara*, p. 281; to *Rimini*, see *Baedeker's Central Italy*.

Photographs. **Ricci*, Via Farini 14 A. — **Post Office**, Piazza Alighieri (Pl. D, 4).

Principal Attractions: *Baptistery (p. 303), Cathedral (p. 302), S. Vitale (p. 305), *Mausoleum of Galla Placidia (p. 306), *S. Apollinare Nuovo (p. 307), Mausoleum of Theodoric (p. 308), *S. Apollinare in Classe (p. 308). The churches are closed from 12 to 2 p. m. Visitors with little time should hire a cab.

Ravenna, a town of ancient origin, and formerly the capital of a province, now largely deserted, with 12,000 inhab., is situated in the plain between the rivers *Lamone* and *Ronco* (Rom. *Bedesis*), in a somewhat unhealthy locality. The town is 3 M. in circumference, but nearly one-half of the area is occupied by gardens. It was originally a seaport, but is now 6 M. distant from the sea and connected with it by the *Canale Corsini* only, a channel constructed in 1737, beginning at the small new harbour opposite the station (*Darsena*; Pl. G, 3, 4). Ravenna was the home of the painter *Niccolò Rondinelli*, one of Giov. Bellini's most important followers.

Ravenna is one of the most ancient towns in Italy, but under the Republic was a place of little importance. Augustus constructed the *Portus Classis* and a canal, connected with the Po, round the S. side of the town, and appointed Ravenna the headquarters of the Adriatic fleet.



RAVENNA.

1:12,500

0 100 200 300 400 500 600 700 800 900 1000

1. <i>Arco della Belle Arti</i>	D5
2. <i>di S. Maria Maggiore</i>	D6
3. <i>di S. Apollinare Nuova</i>	E45
4. <i>di S. Giovanni Evangelista</i>	F3
5. <i>di S. Vitale</i>	C2
6. <i>di S. Apollinare</i>	C5
7. <i>di S. Andrea (S. Andrea)</i>	D6
8. <i>di S. Croce</i>	C2
9. <i>di S. Giovanni</i>	C4
10. <i>di S. Maria</i>	C5
11. <i>di S. Eufemia</i>	E3
12. <i>di S. Francesco</i>	D5
13. <i>di S. Ruffino</i>	D3
14. <i>di S. S. Giovanni Paolo</i>	B34
15. <i>di S. Gerolamo</i>	C5
16. <i>di S. Maddalena</i>	D5
17. <i>di S. M. Maggiore</i>	C3
18. <i>di S. M. in Porto</i>	F6
19. <i>di S. M. dei Saffragi</i>	D4
20. <i>di S. Michele (S. Officiale)</i>	D4
21. <i>di S. Niccolò</i>	D6
22. <i>di S. Spirito (S. M. in Gaudenzio)</i>	E3
23. <i>di S. Spirito Santo (S. Teodoro)</i>	E24
24. <i>di S. Vittore</i>	D2
25. <i>di S. Giovanni di S. Maria</i>	D4
26. <i>di S. Chiara</i>	F3
27. <i>di S. Maria di S. Maria</i>	C2
28. <i>di S. Maria</i>	EP4
Palazzi	
29. <i>di S. Maria</i>	C5
30. <i>di S. Maria</i>	D4
31. <i>di S. Maria</i>	C5
32. <i>di S. Maria</i>	D4
33. <i>di S. Maria</i>	D7
34. <i>di S. Maria</i>	D6
35. <i>di S. Maria</i>	D5
36. <i>di S. Maria</i>	C5
37. <i>di S. Maria</i>	C4
38. <i>di S. Maria</i>	D2
39. <i>di S. Maria</i>	E5
40. <i>di S. Maria</i>	C5
41. <i>di S. Maria</i>	B5
42. <i>di S. Maria</i>	C3
43. <i>di S. Maria</i>	D4
44. <i>di S. Maria</i>	D3

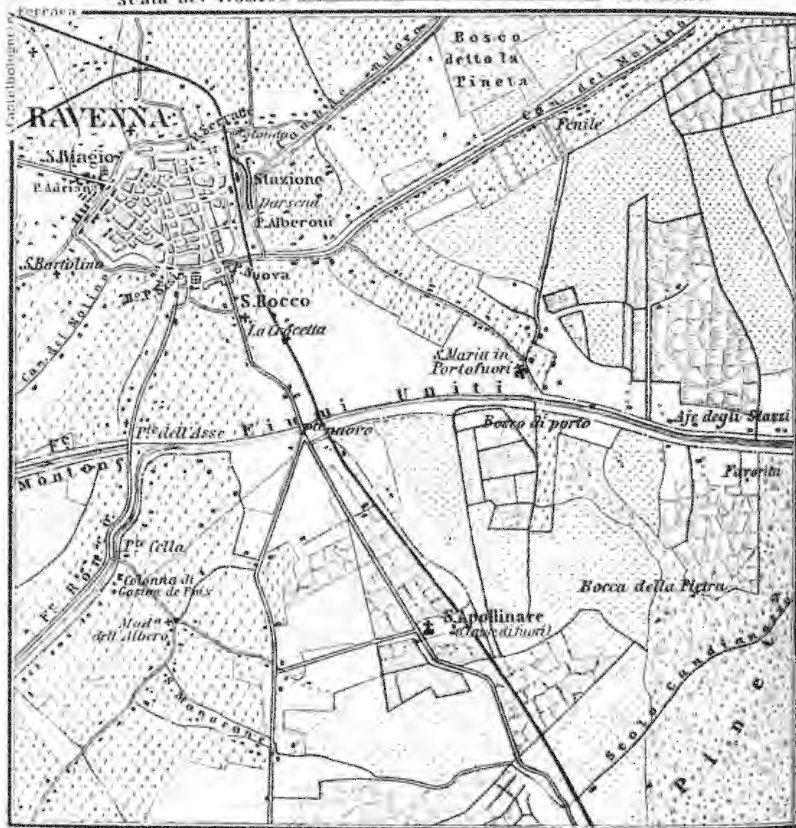




CONTORNI DI RAVENNA.

Scala nel 1:86.100

Chilometri



Geogr. Anstalt von

Stuttgart

Verlag v. Debes, Leipzig

The commerce of the place now improved, and a new quarter was erected between the town and the harbour (*Cæsarea*, a name perpetuated by the ruined church of *S. Lorenzo in Cæsarea*). The harbour, however, having been gradually filled up by the deposits of the Po, Classis and Cæsarea fell to decay, while Ravenna continued to be the capital of the province Flaminia. As early as A.D. 44 Ravenna became an episcopal see, *St. Apollinaris*, a disciple of St. Peter, being the first bishop. The Emp. Honorius transferred his residence hither from Rome in 402 on account of the great strength of the place, and in 438 Ravenna was erected into an archiepiscopal see. After the fall of the Western Empire the town was taken by the Herulian *Odoacer*, king of Italy, and again in 493 by *Theodoric the Great*, King of the Ostrogoths, after which it regained much of its former splendour and was the residence of the Gothic kings till 539. It then became the seat of the exarch or governor of the Eastern Roman, or Greek Emperors, and continued under their sway until 752, when the Lombard *Aistulph* banished Eutychius the last exarch and took possession of the town. Shortly afterwards, however, Ravenna was retaken by *Pepin*, King of the Franks, and handed over to the pope, under whose rule it remained, excepting when his authority was disputed on several occasions by the Guelphs and Ghibellines. In 1275 the *Polenta* family, of whom favourable mention is made by *Dante*, obtained the supreme power. In 1318 Ravenna began to be governed by its own dukes; in 1440 it came into possession of the Venetians, under whom its prosperity materially increased; in 1509 it was conquered by Pope *Julius II.*, and it belonged to the *States of the Church* till the treaty of Tolentino in 1797. It was, however, restored in 1815, but again severed from the papal dominions in 1860.

In the History of **Early Christian Art** of the 5-8th century, Ravenna is the most important place in Italy next to Rome. Being less under the influence of the mighty traditions of the past here than at Rome, and impelled to a creative activity by the absence of ancient buildings so abundant in the capital, art was in a position to develop itself more freely, and even to venture on innovations. The connection of Roman and Byzantine art may best be studied at Ravenna. Here, as at Constantinople, also formerly the centre of a brilliant architectural period, the traveller will observe how the capitals of the columns were gradually remodelled, and a new style of ornamentation introduced. Besides the basilicas there are also dome-structures, which form a link between Byzantium and some of the churches of western Europe (such as the cathedral at Aix-la-Chapelle). The ancient BUILDINGS of Ravenna belong to three different periods, the first being that of Honorius and his sister Galla Placidia, 404-450 (*Cathedral, Baptistry, Archiepiscopal Chapel, S. Agata, S. Giovanni Evangelista, S. Giovanni Battista, Mausoleum of Galla Placidia, and S. Francesco*); the second a Gothic period from 493 to about 539 (*St. Martinus or S. Apollinare Nuovo, S. Spirito, Baptistry of the Arians or S. Maria in Cosmedin, and the Palace and Mausoleum of Theodoric*); and the third a Byzantine period from 539 onwards (*S. Vitale and S. Apollinare in Classe*, both begun in the preceding period). The basilicas of Ravenna differ from the Roman in having their porticoes converted into a closed anterior structure, in being destitute of transepts, in possessing columns expressly designed for their object (by Byzantine architects in Istria) instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the external walls (*Palace of Theodoric; S. Apollinare in Classe*). This last feature appears also in Diocletian's buildings at Salona. The campanili moreover are detached and are circular in form. Notwithstanding the alterations of subsequent ages, and the raising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, these noble monuments of triumphant Christianity are profoundly impressive, and their effect is greatly enhanced by the stillness and solitude of the environs. — MOSAIC PAINTING was also extensively practised at Ravenna. The earlier symbolism (*Baptistry, Mausoleum of Galla Placidia*) was gradually abandoned for the historical Christian style (*S. Apollinare Nuovo*,

S. Vitale), but at the same time the fidelity to nature became less and the designs became stiff and conventional. At this period, too, the costly but stiff costumes, and the ceremonial air of the Byzantine court, began to affect the designs, thus preparing the way for the later Byzantine style. — The traveller will also have an opportunity here of examining SARCOPHAGI, IVORY CARVING, and other works of the early Christian period, and thus obtain a very comprehensive review of the art products of the centuries preceding the Carolingian era.

Lord Byron, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here (June, 1819, to October, 1821).

From the station, in front of which rises a statue to the Italian patriot *L. C. Farini*, Dictator of the Emilia in 1860, we pass the Piazza Anita Garibaldi, with a 'Martyr's Monument', unveiled in 1888, and crossing the Corso Giuseppe Garibaldi (to the right, S. Spirito and S. Maria in Cosmedin, p. 306), proceed straight to the PIAZZA VITTORIO EMANUELE (Pl. D, 4), in the centre of the town. This Piazza is adorned with two lofty columns of granite erected by the Venetians in 1483, bearing statues of SS. Apollinaris and Vitalis, and a colonnade of eight columns of granite, referred to a basilica of Hercules (?) restored by Theodoric. The king's monogram is discernible on the corner column. Beyond this Piazza is the —

Piazza Venti Settembre (Pl. C, 4), with a granite column crowned with an eagle, erected in 1609 to Cardinal Gaetani.

The Via Gioacchino Rasponi leads hence to the **Cathedral** (Pl. 10; C, 5) of *S. Orso*, or *Basilica Ursiana*, almost entirely rebuilt by Archbp. Guiccioli in the 18th cent. on the site of a church of the year 400, and consisting of nave and aisles with transept, surmounted by a dome in the centre, and a round campanile. The last is the only relic of the ancient church.

INTERIOR. 2nd Chapel on the right: sarcophagus of SS. Exuperantius and Maximianus (6th cent.). In the S. TRANSEPT is the chapel of the Madonna del Sudore, containing the marble sarcophagi of SS. Barbatian (r.) and Reginald (l.) of the 6th century. The HIGH ALTAR contains a marble sarcophagus with the remains of nine bishops of early date; to the right a silver crucifix with figures of the Bishops of Ravenna, executed in the 6th century, and reliefs in the centre of the 16th century. At the sides, choir-screen panels of the 5th cent. have been let into the floor. — In the RETRO-CHOIR, on each side, are several marble slabs with figures of animals, birds and fishes, dating from the 6th cent., being fragments of an ancient pulpit ('ambo') with inscription 'Servus Christi Agnellus episcopus hunc pyrgum fecit'. — The SACRISTY contains an *Easter Calendar* from 532 to 626 and the *Ivory Throne* of St. Maximian, with basreliefs of the 5th and 6th cent. representing John the Baptist in the centre in front, the four Evangelists on the right and left, and the history of Joseph at the sides. The scenes are surrounded with *Ornamentation (animals in rich foliage) distinctly influenced by miniature-painting. The missing tablets are said to have been carried off during the wars of the 16th cent., one of them, of which a poor copy is shown, being now preserved at Florence. Near it is an enamelled silver cross dating from 1366. In the lunette above the entrance to the sacristy, to the right, *Elijah in the desert, fed by the angel, a fresco by *Guido Reni*. The chapel of the Holy Sacrament in the N. TRANSEPT contains the 'Shower of Manna, also by *Guido Reni*; the frescoes on the ceiling, Christ in glory, are by his pupils. In the N. AISLE is the monument of the above-mentioned Archb'shop Guiccioli.

The *Cappella S. Giustina*, adjoining the Cathedral, contains a Bacchic vase. Beside it is the house of the custodian of the Baptistry.

The ***Baptistry** (Pl. 6; C, 5), *S. Giovanni in Fonte*, or *Battistero degli Ortodossi*, probably also founded by St. Ursus (d. 396), and dedicated to John the Baptist, is an octagonal structure, with a cupola, constructed of clay-vessels. The building is now being restored.

The INTERIOR, the pavement of which has been raised about 18 inches, contains two arcades, one above the other. The cupola is decorated with remarkably fine **Mosaics* of the 5th cent., the most ancient at Ravenna, representing the Baptism of Christ (with a beard) with the river-god of the Jordan on a gold ground and the twelve Apostles on a blue ground. Under these runs a broad frieze, on which, between the groups of light columns, are represented four altars with the open books of the gospels, and thrones with crosses. The upper arcades of the wall are adorned with sixteen figures of prophets (?), and enrichments, in stucco. On the lower section of the wall are admirable mosaics of gold wreaths on a blue ground with statues of prophets (?) at the corners. The parapet of the large font in white marble and porphyry is of the 5th century.

The **Archiepiscopal Palace** (Pl. 29; C, 5) possesses a square vaulted chapel of the 5th cent., on the first floor (fee 30-50 c.).

The vaulting is adorned with ancient *Mosaics* representing saints, completed in 547; in the centre, on the groining, four **Angels* holding the monogram of Christ; under them the symbols of the four Evangelists; in the centre of the arch, Christ as a young man without beard. The Madonna and two saints over the altar were originally in the cathedral. The ante-room contains ancient and early mediæval inscriptions, a torso in porphyry (said to be that of Theodoric), and a **Relief* with children from the temple of Neptune. The episcopal *Archives* comprise about 25,000 documents on parchment.

On the right, at the beginning of the Strada di Classe leading to the Porta S. Mamante, is the **Accademia delle Belle Arti** (Pl. 1; D, 5; open till 2 p. m. only; ring at the gate, 50 c.).

The PICTURE GALLERY chiefly contains pictures by masters of the place, such as (first room, to the right) a Crucifixion, Descent from the Cross, and several portraits by *Luca Longhi* (d. 1580); pictures by his son *Francesco*; a Descent from the Cross by *Vasari*; Madonna and saints by *C. tignola*; a large ancient mosaic found near Classe. Several rooms opposite contain casts from the antique. — On the UPPER FLOOR besides pictures (including a Madonna and saints, by *Rondinelli*) a bust of St. Apollinaris by *Thorvaldsen*; **Tombstone* with recumbent statue of Guidarello Guidarelli, 'guerrier Ravennate', by *Baldelli Giacomelli* of Ravenna (about 1490). Several statues from Canova's studio; Endymion, by *Canova*.

In the Strada di Classe, No. 192, is the secularised Camaldulensian Monastery of **Classe** (Pl. 7; D, 6), now containing the MUNICIPAL COLLECTIONS. In the court, to the right, is the entrance to the Accademia delle Belle Arti (see above).

On the first floor is the **Biblioteca Comunale** (admission daily, 10-2, except on Sundays and holidays), founded in 1714 by the Abbate Caneti, containing 60,000 vols. and 700 MSS.

Among the latter are the celebrated MS. of *Aristophanes* of the 10th cent.; one of *Dante* of 1369, another by Pietro Dan'e; letters of *Cicero* of the 15th cent.; commentary of *Benvenuto da Imola*; prayer-book of *Mary Stuart*, with miniatures; *Visitors' Book from the Tomb of Dante* (see below). The rare editions include the *Decretals of Boniface VIII.*, printed by Fust at Mayence in 1465, and a number of *'éditiones principes'*. The library also possesses the wooden coffin which contained Dante's remains, found

in 1865; and a valuable suit of ancient armour, said to have belonged to Odoacer (d. 493).

Behind the library are various Collections, not yet arranged, which are to be incorporated with the Museo Civico. Room I.: Bronzes of various periods. — Room II.: on the right, embroidery of the 5th and 6th cent. with portraits of bishops, ivory reliefs of the 6th to the 9th cent.; on the left, Majolica, crozier with Venetian enamel, Limoges enamel. medals of the Renaissance, etc.; in the centre, mediæval ivory work. — Room II.: Minerals. — Room IV.: Intarsia caskets of the 16th century.

The lower rooms of the monastery are devoted to the Museo Bizantino, consisting of sculptures, inscriptions, and architectural fragments of the Roman and Byzantine periods. In the room to the right is a fresco by Luca and Francesco Longhi, representing the Marriage at Cana. The back-rooms to the left contain Renaissance sculptures.

The old Refectory of the Camaldulensians (shown by the custodian, or by the sacristan of St. Romuald, door to the right opposite the refectory) contains the Marriage at Cana in fresco, by Luca and Francesco Longhi, and some fine carving on the door. — The altars of the monastery-church of *S. Romualdo* (built in 1630 by Danesi) are richly decorated with rare and beautiful marbles; in the 2nd chapel on the left St. Romuald by *Guercino*; 3rd chapel on the left, a beautiful ciborium (with candelabrum and cross from the sacristy) in lapis lazuli; frescoes by Longhi.

S. Niccolò (Pl. 21; D. 6), built by Archbp. Sergius in 760 (closed), contains numerous paintings by the Augustinian monk *Padre Cesare Pronti* and by *Francesco da Cotignola*.

S. Agata (Pl. 2; D. 6; entrance Via Mazzini 46), of the 5th cent., consisting of nave and aisles with a vestibule, contains beautiful antique marble columns. A house in the same street, not far from the Piazza S. Francesco, was once occupied by *Lord Byron* (p. 302), as the memorial tablet records.

S. Francesco (Pl. 12; D. 5) is said to have been founded by St. Petrus Chrysologus about the year 450, on the site of a temple of Neptune, but is now entirely modernised.

The interior consists of nave and aisles, with 22 columns of coloured marble. Unpleasing modern ceiling. At the entrance are several ancient tombstones; on the right that of Ostasio da Polenta, of 1396; on the left that of Enrico Alfieri, who died in 1405 as general of the Franciscans, below which is a Christian sarcophagus of the 5th century. Then on the right the sarcophagus of the archbishop St. Liberius, of the 5th century. The Cappella del Crocifisso, the 2nd on the right, contains two columns of Greek marble and handsome pilasters with capitals and "Ornamentation by *Pietro Lombardo*.

Adjoining the church is *Dante's Tomb* (Pl. 41; D. 5; closed, keys at the town-hall; but it may be seen through the gate). The poet died at Ravenna, where he enjoyed the protection of Guido da Polenta, on 14th Sept., 1321, at the age of 56, and was interred in the church of S. Francesco.

In 1482 Bernardo Bembo, the Venetian governor (father of the celebrated Cardinal Bembo), caused the present mausoleum to be erected from designs by *Pietro Lombardo*, and it was subsequently restored in 1592 and 1780. It is a square structure with a dome, embellished with medallions of Virgil, Brunetto Latini the poet's master, Can Grande della Scala, and Guido da Polenta his patrons; opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains. It bears an epitaph attributed to Dante himself: —

*Jura Monarchiae, Superos, Phlegethonta lacusque
Lustrando cecini, voluerunt fata quousque,
Sed quia pars cessit melioribus hospita castris,
A(u)ctoremque suum petiit felicior astris,
Hic claudor Dantes, patriis extorris ab oris,
Quem genuit parvi Florentia mater amoris.*

A marble slab opposite the tomb indicates the site of the house in which Guido da Polenta entertained the poet. — To the right of the tomb is a small court containing twelve *Early Christian Sarco-phagi*. The largest, dating from the 4th cent., has a representation of Christ between St. Peter and St. Paul, with the Annunciation and Visitation at the sides. On the wall is a relief-portrait of *Giuseppe Mazzini*.

S. Michele in Affricisco (Pl. 20; D, 4), erected in the 6th cent., is now destroyed with the exception of the apse and the clock-tower.

S. Domenico (Pl. 9; C, 3, 4), a basilica founded by the exarchs and subsequently rebuilt, is adorned with paintings by *Niccolò Rondinelli* of Ravenna. — Near the Porta Adriana is the picturesque little church of **S. Giovanni e Paolo** (Pl. 14; B, 3, 4), in the Renaissance style, with a Romanesque tower, square below, and round above. An ambo in the interior resembles that in the cathedral (p. 302).

***S. Vitale** (Pl. 5; C, 3) was erected in 526 during the reign of Justinian by Archbp. Ecclesius on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It was probably originally the court-church, and served as a model to Charlemagne for the cathedral of Aix-la-Chapelle. The church is octagonal (37½ yds. in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side.

The INTERIOR, unfortunately marred by modern restoration, is divided by eight massive pillars into a central space with an ambulatory around it. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched halves. The lower parts of the pillars are still incrustured with their original coating of rare marble ('Africanone'). The upper columns have capitals of several pieces, the lower columns fine trapezium-capitals (probably the earliest in Ravenna). The pavement has been raised more than 3 ft., and the street is 7 ft. above the former level.

The CHOIR is adorned with admirable **Mosaics*, which are however inferior in style to those of earlier date in the Baptistery (p. 303) and to those of the Mausoleum of Galla Placidia (p. 306): Christ enthroned on the globe, angels on both sides; on the right St. Vitalis, and on the left Ecclesius with the church itself. Below, (l.) Emp. Justinian with the bishop Maximian and attendants, and (r.) the Empress Theodora with the ladies of her court, both presenting offerings. In front, under the windows, are represented Jerusalem (on the left) and Bethlehem (on the right). Above, on the side-walls, the four Evangelists sitting, beneath them Isaiah (on the right) and Jeremiah (on the left) standing. On the right, in the central scene, an altar with bread and wine; at the sides the blood-sacrifice of Abel and the bloodless offering of Melchisedech. Beside it, Moses as a shepherd; above, Moses putting off his shoes before the burning bush. On the left in the centre, a table at which the three angels are entertained by Abraham, Sarah at the door, and sacrifice of Isaac. In the archway busts of Christ (repainted), the Apostles, and SS. Gervasius and Protasius, sons of St. Vitalis. On the right, at the entrance to the choir, a **Greek Relief* from a temple of Neptune, representing his

throne with shells, trident, and genii; opposite to it a modern copy. — In the vestibule of the sacristy a **Roman Relief*, the Apotheosis of an emperor: the goddess Roma is sitting on the left; next but one to her is Julius Cæsar, with Augustus and Claudius beside him. On the left, a fragment of a procession with victims, forming part of the same work. Opposite are early-Christian reliefs: Daniel in the lions' den, Christ imparting a blessing, and the Raising of Lazarus (7th cent.).

To the N., at the back of the church, is the *Monument of the Exarch Isaac* (Pl. 42; C, 3; d. 641), consisting of a sarcophagus in a small recess with a Greek inscription, erected by his wife Susanna. Adjacent to it are several other ancient inscriptions; on the right a Roman warrior in relief. — The custodian also keeps the key of the---

**Mausoleum of Galla Placidia* (Pl. 27; C, 2), now *S. Nazario e Celso*, founded about 440 by that Empress, daughter of Theodosius the Great and mother of Valentinian III. The church is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with a dome.

The INTERIOR is adorned with beautiful **Mosaics*, on a dark blue ground, of the 5th cent.: in the dome the symbols of the four Evangelists; in the four arches eight apostles (or perhaps prophets), between which are doves drinking out of a vase (resembling the celebrated mosaic on the Capitol); under the vaulting of the right and left transept are the other four apostles (?) in gilded mosaic; between them are stags at a spring. Over the door is Christ as a young shepherd, with long hair; opposite is the triumph of Christian faith, in which Christ (represented here with a beard) is committing to the flames an open book, probably heretical; the adjacent cabinet contains the gospels. — The *Altar*, constructed of transparent Oriental alabaster and intended to be illuminated by inserted lights, was formerly in S. Vitale; behind it is the large marble *Sarcophagus of Galla Placidia* (d. 450), once enriched with plates of silver, in which the Empress was interred in a sitting posture. On the right of this monument is a marble sarcophagus decorated with Christian emblems, containing the remains of the Emp. Honorius, brother of Galla Placidia; on the left that of Constantius III., her second husband (417) and father of Valentinian III.; at the sides of the entrance are two small sarcophagi containing the remains of the tutors of Valentinian and his sister Honoria. These are the only monuments of the emperors of ancient Rome which still remain in their original position.

S. Giovanni Battista (Pl. 13; D, 3), with an ancient round tower, erected by Galla Placidia in 438 for her confessor St. Barbatian, was almost entirely remodelled in 1683. The columns of the interior belong to the original church. — Through the *Porta Serrata* to the Rotonda, see p. 308.

The *Corso Giuseppe Garibaldi* leads to the S. to —

Sto. Spirito (Pl. 23; E, 3, 4), or *S. Teodoro*, erected by Theodoric for the Arian bishops, with a vestibule at the W. entrance (portal, 16th cent.), and adorned with fourteen columns of coloured marble in the interior. In the 1st chapel on the left is an ancient marble pulpit — The sacristan also keeps the key of the adjacent —

**S. Maria in Cosmedin* (Pl. 22), or *Baptistry of the Arians*. The octagonal dome is adorned with **Mosaics* of the 6th cent.: in the centre, Baptism of Christ; on the left, the river-god of the Jordan, surrounded by the Apostles. The present pavement is about 7 ft. above the original level. Several Arian crosses are

built into the walls of the entrance-court on the left side. — In the Piazza Anita Garibaldi (p. 302) is the church of —

S. Giovanni Evangelista, or *S. Giovanni della Sagra* (Pl. 4; F, 4), erected in 424 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, but much injured by alterations. The court in front of it once formed the atrium of the church. Above the *Portal of the latter (14th cent.) are reliefs in allusion to the foundation of the church.

The INTERIOR (if closed, knock at the door), with its unpleasing barrel-vaulting, consists of nave and aisles borne by twenty-four antique columns. The vaulting of the 4th chapel on the left is adorned with frescoes of the four Evangelists, with their symbols above them, and the four fathers of the church, SS. Gregory, Ambrose, Augustine, and Jerome, by *Giotto* (who had come to Ravenna on a visit to his friend Dante). In the closed chapel to the left of the choir are some remains of old *Mosaic Pavement*, representing the storm to which Galla Placidia was exposed, on the left, and figures of animals on the right.

***S. Apollinare Nuovo** (Pl. 3; E, 4, 5), a basilica erected about 500 by Theodoric the Great as an Arian cathedral (*S. Martinus in Coelo aureo*), was afterwards (570) converted by the Archbishop S. Agnello into a Roman Catholic church. It has borne its present name since the 9th cent., when the relics of the saint were transferred hither from Classe. The atrium and apse have been removed in the course of later alterations, but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling alone has been altered.

The INTERIOR contains twenty-four marble columns brought from Constantinople. On the right is an ancient ambo. The walls of the nave are adorned with interesting **Mosaics* of the 6th cent., partly of the Arian, and partly of the Rom. Cath. period, with additions of the 9th cent., afterwards frequently restored: on the left the town of Classis with the sea and ships, twenty-two virgins with the Magi (the E. half arbitrarily restored in 1846); on the right is the city of Ravenna with the church of S. Vitalis and the palace of Theodoric, and twenty-five saints with wreaths approaching Christ enthroned between angels (a group which has also been freely restored). These last mosaics betray a tendency to the showy style of the later period, but the single figures of the teachers of the church above them, between the windows, are executed in a more independent and pleasing manner. Above the windows, on the upper part of the wall, on each side, are thirteen interesting compositions from the New Testament. On the left, the sayings and miracles of Christ (without a beard); on the right, the history of the Passion from the Last Supper to the Resurrection (Christ with a beard). The omission of the Crucifixion itself points to the origin of these mosaics at an early period when representations of the kind were abhorred. — The last chapel on the left, in which the marble lining of the walls still remains, contains an ancient marble episcopal throne, broken marble screens which belonged to the ambo of the nave, and on the wall a portrait of Justinian in mosaic. The coffin of St. Apollinaris rests upon four porphyry columns from the ancient ciborium.

In the same street, a few paces to the S. of S. Apollinare Nuovo, is a side-façade of the *Palace of Theodoric* (Pl. 39; E, 5), in which the exarchs and the Lombard kings subsequently resided. It consists of a high wall crowned with an upper story with a central niche (exedra) and, at the sides, three small columns of

marble bearing round arches, with a simple gateway below. The columns and treasures of art of this palace were removed to Germany by Charlemagne. To the right of the principal door, in the wall, is a porphyry basin, said to be Theodoric's coffin, probably from a bath, brought here in 1564. The palace itself stood in the adjacent Via Alberoni, excavations in which have brought to light rich mosaic pavements of the 5th century.

Still farther on, near the *Porta Nuova*, is **S. Maria in Porto** (Pl. 18; F, 6), erected in 1553 from the remnants of the Basilica of S. Lorenzo in Cesarea (p. 301), consisting of nave and aisles with transept and an octagonal dome, and borne by columns and pillars placed alternately. The choir contains an ancient vase in porphyry. In the N. transept is a Byzantine marble relief of the Virgin (6th cent.).

A pleasant walk may be taken round the walls of the town, and partly upon them, as they are now nearly level with the ground.

About $\frac{1}{2}$ M. from the *Porta Serrata* (Pl. D, E, 1; p. 306) is situated the ***Mausoleum of Theodoric the Great**, the *Rotonda*, or *S. Maria della Rotonda*, as it was called after the remains of the heretic were scattered and the church became a Rom. Catholic place of worship. In order to reach it, we take the road to the right, very soon after quitting the gate, and cross the railway, beyond which the tomb is seen to the left, shaded by poplars (key at the adjacent house, 30 c.). It was probably erected by Amalasuntha, the emperor's daughter (about 530). The substructure is of decagonal shape, and the flat dome, of 36 ft. in diameter, consists of a single huge block of Istrian rock, which is said to weigh 470 tons. Some remains of the colonnade which shaded the balcony round the upper story, are now preserved in the interior. The substructure, with its ten arches, long lay half under water; the upper part is approached by a double staircase of marble, added in 1780.

About $2\frac{1}{2}$ M. from the *Porta Nuova* (Pl. F, 7) is the church of **S. Maria in Porto Fuori**, a basilica with open roof, erected by Bishop Onesti (known as 'Il Peccatore'), in consequence of a vow made in 1096. The left aisle contains the sarcophagus of the founder, of 1119. The choir and the two adjacent chapels contain *Frescoes* of the 14th century. It is supposed that this spot was formerly the site of the old harbour, and that the massive substructure of the clock-tower belonged to the light-house (faro).

No travellers should quit Ravenna without visiting the church of *S. Apollinare in Classe*, situated 3 M. to the S.E. of the *Porta Nuova*. This may be done either by carriage (with one horse, there and back, about 3 fr.; comp. p. 300) or by the railway between Ravenna and Rimini. Trains stop at *Classe* only between May 1st and Oct. 31st (fares 60, 45, 35 c.). About halfway, both the road and the railway cross the united rivers *Ronco* and *Montone*.

***S. Apollinare in Classe**, erected in 534 by *Julianus Argentarius* ('the treasurer') on the site of a temple of Apollo, was consecrated in 549, and restored in 1779. This is the largest of the basilicas still

existing at Ravenna. It consists of a nave and aisles, with a vestibule at the W. end, and a round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with pilasters and arches. (For unlocking the doors, 50 c.)

The spacious INTERIOR (quite destitute of colour) rests on twenty-four cipollino columns, and has an open roof. The *Walls*, which were stripped of their marble panelling by Sigismondo Malatesta, are adorned with portraits of bishops and archbishops of Ravenna, an unbroken series of 128, from the first bishop St. Apollinaris, who suffered martyrdom in 74 under Vespasian, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops. In the left aisle is an inscription relating to the penance performed here by Emp. Otho III. at the instigation of St. Romualdo. Adjacent is an ancient capital used as a holy water basin. At the end of the aisle is a tabernacle of the 9th cent., with an altar of the 15th century. — The NAVE contains a marble altar, in the ancient fashion. — The CRYPT, a kind of corridor in which the remains of St. Apollinaris once reposed, is in winter sometimes under water. The bronze window-gratings, seen from without, are ancient. — Above the crypt is the broad flight of steps leading to the 'TRIBUNA' with the high-altar. The canopy of the latter is borne by four columns of black and white Oriental marble. The two ends of the choir-bench terminate in the episcopal throne of St. Damianus, which has been sawn through. The dome of the tribuna is adorned with well-preserved *Mosaics* of the 6th cent.: in the centre a large cross on a blue ground with gilded stars, at the sides Moses and Elias, below whom is St. Apollinaris preaching to his flock; below, on the right, are the sacrifices of Abel and Melchisedech; on the left, Constantine and other Roman emperors, among whom are the four archbishops Ursicinus, St. Ursus, St. Severus, and Ecclesius. — The ROOD-ARCH is also embellished with mosaics: in the centre a bust of Christ, at the sides the emblems of the Evangelists, and below them two flocks of sheep hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine Forest of Ravenna*, or **La Pineta**, which existed in the time of Odoacer and has been extolled by *Dante*, *Boccaccio*, *Dryden*, and *Byron*, begins about $13\frac{1}{4}$ M. beyond the church of S. Apollinare. The severe winter of 1880-81 and a conflagration have, however, destroyed most of it.

About 2 M. to the S. of Ravenna, on the bank of the Ronco, rises the *Colonna di Gaston de Foix*, a memorial of the victory gained on 11th April, 1512, by the united armies of Louis XII. of France and the Duke of Ferrara (at which the poet Ariosto was present) over the Spanish troops and those of Pope Julius II. At the moment when the victory was decided, the brave *Gaston de Foix* fell (p. 101).

46. From Bologna to Florence.

82 M. RAILWAY in $3\frac{1}{2}$ -6 hrs. (fares 14 fr. 90, 10 fr. 45, 6 fr. 70 c.; express 16 fr. 55, 11 fr. 55 c.). — A boldly-constructed line. Fine views of the valleys and ravines of the Apennines (generally to the left), and afterwards of the rich plains of Tuscany.

Bologna, see p. 281. The train skirts the slopes of the Monte della Guardia (p. 299), near the *Reno*, which it soon crosses. On an island in the Reno, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, B.C. 43.

3 M. *Borgo Panigale*; 6 M. *Casalecchio*, where the valley of the Reno contracts. Here on 26th June, 1402, the army of Giovanni Bentivoglio was defeated by Gian Galeazzo Visconti, and

on 21st May, 1511, that of Pope Julius II. under the Duke of Urbino, by the French. — On the left, near (12 M.) *Sasso*, the brook *Setta* falls into the Reno, from which a subterranean aqueduct, constructed by Augustus and recently restored by the engineer Zannoni, leads to Bologna (see p. 283). — 17 M. *Marzabotto*, with the spacious *Villa Aria* (important art-collections) and the remains of an Etruscan town and necropolis. Between this point and Porretta there are 22 tunnels. — 20½ M. *Pioppe di Salvaro*. — At (24½ M.) *Vergato* the valley expands. — 29½ M. *Riola*; on the left rise the abrupt peaks of *Monte Ovolo* and *Monte Vigese*; a landslide from the latter destroyed the village of *Vigo* in 1851. On the left bank of the Reno is the modernised castle of *Savignano*, with picturesque environs.

37 M. **Porretta** (*Albergo Cavour*, clean; *Palazzino*, open in summer only), a village of 3600 inhab., with sulphureous springs and baths, is much frequented in summer. — Beyond Porretta the line enters a narrow and romantic ravine of the Reno, from the sides of which numerous waterfalls are precipitated, particularly in spring, and is then carried by a series of tunnels, cuttings, and viaducts to the culminating point where it crosses the Apennines.

41 M. *Molino del Pallone*. — 45½ M. *Pracchia*, the highest point on the line, is 2025 ft. above the sea-level.

About 7 M. from Pracchia (carriages at the station) lies *Cutigliano* (Pension Bellini, 7-9 fr., open from June to Sept.), a pleasant summer-resort and a convenient centre for excursions.

A diligence runs twice daily from Pracchia to **S. Marcello** (about 2130 ft.; *Alb. della Posta*, well spoken of), viâ *Pontepetri*, where it reaches the old Apennine road connecting Florence and Pistoja with Modena (p. 270). The road then continues to ascend (no regular public conveyance) to **Boscolungo** (*Locanda Ferrari*, unpretending, but tolerable) and to the *Passo dell' Abetone* (about 4520 ft.), where the "*Gr. Albergo dell' Abetone*" (pens. from 12 fr.), situated in the midst of a fine forest, has recently come into notice as a starting-point for numerous excursions (*Monte Majori*, ¾ hr.; *Libro Aperto*, 1½-2 hrs.; *Tre Potenze*, 2 hrs.; *Cimone*, 3-5 hrs.; *Rondinaja*, *Lago Santo*, etc.) and as a pleasant summer-resort, and is much patronised by members of the Italian Alpine Club. — From Abetone to Fiumalbo (p. 273) is about 9 M. Boscolungo is about 5½ hrs.' drive from Pracchia, and 7 hrs. from Pistoja (viâ Pontepetri, see above). A road also leads to it from the Bagni di Lucca (p. 335) in about 6 hrs. (carr. and pair 40-45 fr.).

Beyond Pracchia the train crosses the watershed of the Adriatic and the Tyrrhenian Sea by a tunnel about 12⅓ M. in length, and then enters the valley of the *Ombrone*, which flows towards the S., and is traversed by a lofty viaduct. Between this point and Pistoja there are numerous viaducts and no fewer than 22 tunnels. Beautiful *Views. — 50 M. *Corbezzi*. — Beyond (54½ M.) *Piteccio* a view is at length revealed of the lovely and populous plains of Tuscany, and of Pistoja far below. — 57½ M. *Vajoni*.

61 M. *Pistoja* (p. 336). — From Pistoja to *Florence*, see p. 340.

VII. Tuscany.

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Tuscany, which covers an area of 9287 sq. M., and contains 2,226,265 inhab., is divided into eight provinces of very different sizes; viz. *Massa-Carrara*, 687 sq. M. in area, an independent duchy down to 1829; *Lucca*, 575 sq. M. in area, independent down to 1847; *Florence*, the largest province, 2267 sq. M. in area; *Leghorn*, the smallest, about 126 sq. M. in area; and *Pisa*, *Arezzo*, *Siena*, and *Grosseto*. The density of the population, too, varies greatly in different parts of the country. In the province of Lucca there are about 431 inhab. to the square mile, in Florence 295, in Siena 127, and in Grosseto not more than 57. With the exception of the coast-districts and the valleys, the country is hilly, and intersected by the spurs and ramifications of the *Sub-Apennines*. The N. part, adjoining the *Arno*, is most fertile, the plains and slopes of the hills being richly cultivated. A strong contrast to this smiling region is presented by the marshy coast district below Leghorn, where malignant fevers have wielded their destructive sway since the depopulation which took place in the middle ages. The soil of the inland hill country is also poor, but some compensation is afforded for this by its copper and other mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilised than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants, the *Tusci* or *Etrusci* (Greek *Tyrrhenians*). The excellent iron of Elba and the rich copper mines of Volterra, afforded them materials for establishing thriving industries, the products of which were in demand far and wide at an early period, as for example at Athens and in Germany, where numerous discoveries of ancient Etruscan ironwork have been made. The art of

navigation was simultaneously developed. The earliest naval battle in the western part of the Mediterranean handed down by tradition (about B.C. 532), was fought between the Greeks and Etruscans for the possession of Corsica, and resulted in the victory of the latter, who thus obtained supremacy over the sea still known as the Tyrrhenian. The *League of the Etruscan Towns*, which extended from the foot of the Alps to the Bay of Naples, was also instrumental in promoting civilisation, as it was the means of diffusing a knowledge of writing, as well as of the mechanical arts, and to some extent influenced even Latium and Rome itself. The Etruscan Museum at Florence first affords us an opportunity of becoming acquainted with the artistic products of this ancient people in bronze and earthenware, and obtaining an insight into their gloomy and realistic disposition. At Fiesole our attention will then be directed to the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, as the classic soil of Etruria lies somewhat to the S. of the limits prescribed to the present Handbook. None of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno; and the beautiful valleys which now delight the eye of the traveller, being exposed to the continual incursions of the Ligurians, were marshy and desolate down to the 3rd cent. B. C., and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence forcibly reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to this city and this land, the student of history will be interested in remembering that the same office of disseminating civilisation among their compatriots was performed by the Etruscans two thousand years before the modern development of the country.

The power of the ancient Etruscans attained its zenith in the 6th cent. B.C.; but owing to the want of political coherence in their widely ramified confederation, they were unable permanently to maintain their supremacy. As the whole of N. Italy had been conquered by the Celts, and Campania by the Samnites (in 424), so the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles wrested city after city from the confederation. In the 3rd cent. the entire country thus became subject to the authority of Rome. By the establishment of numerous colonies, and abundant grants of the Roman citizenship, the country was gradually Latinised, and the Etruscan language, which has been handed down to us in several thousand still undeciphered inscriptions, was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the *c* before *a* (*chasa* for *casa*), are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language (*lingua vulgaris*, *vulgare latinum*, *lingua toscana*) is mainly derived from the dialects of Central Italy, and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the educated classes, as well as Latin, but Dante and the great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it.

During the later imperial epoch the country formed the province of *Tuscia*, and was afterwards a Franconian county under the same name. The extensive domains enjoyed by the countess *Matilda*, the friend of Pope Gregory VII., were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the rival communities *Pisa*, owing to its situation, attained the greatest maritime power, and like Milan, Venice, and Genoa, seemed destined to form the centre of a new state. In the 11th, 12th, and 13th centuries it was by far the most important of the Tuscan cities, and while the citizens were commemorating their victories by the erection of imposing

buildings, Florence had hardly begun to exist. Florence was first indebted for its progress to the fact that it lay on the great route from the north to Rome, and commanded the passage of the Arno. Under Otho the Great many German knights settled here, and at a later period several noble families traced their origin from German ancestors. The enterprising citizens soon conquered the central and upper part of the valley of the Arno, which the situation of their town enabled them to do, and their arms were afterwards attended with farther successes. 'While the rest of Italy was gradually suffering dismemberment and throwing off the trammels of its earlier traditions, Florence was still quietly developing her resources, and was thus soon enabled to take possession of the inheritance of the earlier culture achieved by other towns. After her extensive commerce had in a great measure raised her above the narrow aims of her ancient life, she began to suffer, like the rest of Italy, from the dissensions of a number of wild factions, but the more earnest character of the citizens enabled them more effectually to grapple with these difficulties. Florence may be said to resemble a man of unusual strength, whose physical development has been but tardy; and thus it was that she became the mistress of Tuscany'. (Leo). In 1350, among her other acquisitions, Florence gained possession of *Prato*, in 1351 of *Pistoja*, in 1406 of *Pisa*, in 1410 of *Cortona*, and in 1424 of the harbour of *Leghorn*. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the first in rank was that of the *Medici*, not only owing to their munificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes, and their care for agriculture, commerce, and the material interests of their subjects. At a later period their example was followed by the princes of *Lorraine*, and down to the present time Tuscany has enjoyed the enviable lot of being the most enlightened and civilised, and the best-governed state in Italy. The fact that Tuscany unreservedly participated in the national aspirations for unity and freedom, and voluntarily recognised the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

In 1530, with the aid of the arms of Emperor Charles V., the dynasty of the *Medici* was firmly established in the sovereignty of Florence. The wise Duke *Cosimo I.* (1537-64) extended his dominions considerably, particularly by the acquisition of *Siena* in 1557, which was ceded to him by the emperor. He abdicated in favour of his son *Francesco* (1564-87), who, instead of the coveted title of King obtained that of Grand Duke (*granduca*) of Florence, in 1569. *Francesco* was succeeded by his brother *Ferdinand I.* (1587-1609), who had previously been a cardinal; *Cosimo II.* (1609-21), the son of the latter, *Ferdinand II.* (1621-70), and *Cosimo III.* (1676-1723) were the next princes. With *Giovanni Gaston*, who died in 1737, the house of *Medici* became extinct. In the wars between Austria and Spain, the two great powers to which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor annexed the country as a vacant fief, and conferred it on the husband of his daughter Maria Theresa, the Duke *Francis Stephen of Lorraine* (1737-65), who by the Peace of Vienna (1735) renounced his native principality of Lorraine in return. In 1745 he ascended the throne of Austria as *Francis I.*, and in 1763 established Tuscany as an appanage of the second sons of the emperors, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1765 by the Grand Duke *Leopold*, who reigned on the same enlightened principles as his brother *Joseph II.*, and was an active reformer in the administrative, judicial, educational, and ecclesiastical departments. In consequence of the death of *Joseph II.* in 1790, *Leopold* was summoned to the throne of Austria, and his departure proved a severe loss to the duchy. His son the Grand Duke *Fer-*

dinand III. was obliged to renounce Tuscany by the Peace of Lunéville (1801), for which he received by way of compensation the Archbishopric of Salzburg, and afterwards Würzburg. Under the name of *Republic*, and afterwards *Kingdom of Etruria*, the country continued to enjoy ostensible independence down to 1807, when it was incorporated with France. In 1814 Ferdinand II. was reinstated, and in 1824 he was succeeded by his son *Leopold II.* (d. 1870), who was first banished by the revolution of 1849, and finally by that of 1859. By the plebiscite of 15th March 1860, Tuscany was united to the Kingdom of Italy, then in course of formation.

47. From (*Genoa*) Leghorn to Florence viâ Pisa and Empoli.

STEAMBOAT FROM GENOA TO LEGHORN (and vice versâ) daily (*Società Florio-Rubattino*) in 9 hrs. (fares 18 fr. or 12 fr.). The office is near the quay, where the traveller should take his ticket in person. — Embarkation or landing at *Genoa* 1 fr. for each person with luggage. At *Leghorn* to or from the Porto Nuovo 1 fr., or with ordinary luggage 1½ fr.; to or from the Porto Vecchio ½ fr., or with luggage 1 fr. (Payment should be made to the official in charge, to whom also any complaints may be made.)

RAILWAY from Genoa to Leghorn viâ Pisa, see R. 16 and p. 316; from Leghorn to Rome, see *Baedeker's Central Italy*.

Leghorn. — **Hotels.** On the shore, in the Viale Regina Margherita (Pl. B, 3, 4, 5): *GRAND HOTEL, R., L., & A. 3½, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1 fr.; *HÔTEL ANGLO-AMERICANO; both closed in winter. — In the town: *HÔTEL DU NORD, Piazza Micheli, near the quay, R. 3, D. 5, B. 1½, L. ¾, A. ¾, omn. 1 fr. In the Via Vittorio Emanuele: GIAPPONE, No. 59, much frequented, commercial, good cuisine; PERCOLA, Nos. 1, 2; FALCONE & PATRIA, No. 62; both in the Italian style with trattorie. — Those who make a prolonged stay will easily obtain private apartments.

Cafés. *Vittoria*, in the Piazza Vitt. Emanuele; *Campari*, *Posta*, Via Vitt. Emanuele. — **Beer:** *Mayer*, Via Ricasoli 6 and Viale Regina Margherita; *Kieffer*, Via Larderel 27; *Birreria di Monaco*, Via Vitt. Emanuele 24; *Insom*, Via Vitt. Emanuele 6.

Post Office (Pl. 23; D, 2), at the corner of the Via Vitt. Emanuele and Piazza Carlo Alberto. — **Telegraph Office**, Via del Telegrafo 2, adjoining the Piazza Cavour.

Cabs. To or from the station 1, at night 1½ fr., box 40 c.; per drive in the town 1 fr., at night 1 fr. 20 c.; per hr. 1 fr. 50 c., each additional ½ hr. 75 c., at night 2 or 1 fr. Night-fares are charged between one hour after sunset and 5 or (from 1st Oct. to 31st March) 6 a.m.

Tramways from the station (Pl. D, 1) through several streets of the town, along the Viale Regina Margherita (Pl. B, 3-7), and past the seabaths, to *Ardenza* (p. 316; 35 c.) and *Antignano*.

Sea Baths. *Squarci*, **Pancaldi*, *Ardenza*, *Antignano*, and others, all in the Viale Regina Margherita and well fitted up, with cafés and terraces with view; *Ferrari*, Piazza Venti Settembre 15. — **Warm Baths** at *Pancaldi's* and *Ferrari's*; in the town, *Cappellini*, Via dello Spalto 2, and Via della Pace.

Consuls. American (*Mr. Price*), Via del Ponte Nuovo 8; English (*Mr. O'Neil*), Via del Ponte Nuovo.

Bankers. *Maquay & Hooker*, Via Borra 7; *Macbean & Co.*, Via della Madonna 12.

Physician: *Dr. Schintz* (German, speaks English), Via del Toro 1.

English Church, chaplain *Rev. R. H. Irvine*, Via degli Elisi 9; service at 11. — Presbyterian Service, *Rev. J. Macfarlane*, Via degli Elisi 3 (at 11 and 6, in winter 11 and 3). — *Waldensian Church*, Piazza Manin.

Leghorn (Ital. *Livorno*, French *Livourne*), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), now the capital of a province, the seat of the Royal Marine Academy,

LIVORNO

1 : 36.800

metri

Porto
nuovo

Porto
vecchio

- Chiese:**
1. Madonna
 2. Persepolitano
 3. S. Antonio
 4. S. Andrea
 5. S. Caterina
 6. S. Giovanni
 7. S. Maria
 8. S. Giuseppe
 9. S. Maria
 10. S. Maria del Soc.
 11. S. Pietro e Paolo
 12. S. Sebastiano
 13. S. Spirito
 14. Chiesa degli
 15. S. Maria del Soc.
 16. S. Maria
 17. S. Maria
- Stabilimenti Pubblici:**
18. S. Maria del Soc.
 19. S. Maria
 20. S. Maria
 21. S. Maria
 22. S. Maria
 23. S. Maria
 24. S. Maria
 25. S. Maria

- Stabilimenti Pubblici:**
18. S. Maria del Soc.
 19. S. Maria
 20. S. Maria
 21. S. Maria
 22. S. Maria
 23. S. Maria
 24. S. Maria
 25. S. Maria

Ardenza

and the most important commercial place in Italy after Genoa, is indebted for its size and importance to the Medici, who invited hither the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles, who were anxious to escape from the perils of civil war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. The population amounts to 105,000 souls (many of whom are Jews and Greeks), exclusive of a fluctuating sea-faring community of fully 3000. The town carries on a brisk trade with the Levant in cotton, wool, and unbleached silk, and with the Black Sea in grain and petroleum. In the large yard of Orlando Brothers the gigantic iron-clad frigates of the Italian navy are built. Other important industries are iron-founding and the manufacture of glass, porcelain, oil, and coral ornaments. The town is intersected by canals, and connected by a navigable canal with the *Arno*, which flows into the Mediterranean 7 M. to the N.

To obtain a rapid survey of the town, the following route may be followed. From the station (Pl. D, 1) we follow the tramway-line and where it forks, take the *Via Garibaldi*, to the W., which runs past the *Piazza Garibaldi* (with a *Monument to Garibaldi* by A. Rivalta) to the *Piazza Carlo Alberto* (Pl. D, 2), adorned with colossal *Statues of Ferdinand III.* (d. 1824) and *Leopold II.* (d. 1870), the last grand-dukes of Tuscany. The original inscription on the latter was replaced in 1860 by another.

Thence we follow the principal street of Leghorn, the *Via Vittorio Emanuele* (Pl. C, 2), which contains tempting shops, where objects in coral, Oriental shawls, etc., may be purchased. It leads through the spacious *Piazza Vittorio Emanuele*, in which an equestrian *Statue of Victor Emanuel II.*, by Rivalta, was erected in 1891. — In the quarter of the city to the S. are the *Synagogue* (Pl. 17), founded in 1581 and dating in its present form from 1603, and the *Piazza Cavour* (Pl. C, 2, 3), with a marble *Statue of Cavour*, by V. Cerri.

The *Via Vitt. Emanuele* ends at [the *Harbour*, beside a *Statue of the Grand-Duke Ferdinand I.* (Pl. C, 2), by *Giov. dell' Opera*, with four Turkish slaves (*'I quattro Mori'*) in bronze by *Pietro Tacca*. The harbour consists of the inner harbour (*Porto Vecchio*, or *Mediceo*), too shallow to admit vessels of large tonnage, and the *Porto Nuovo*, constructed from 1854 onwards, protected from the open sea by a semicircular mole. An excursion by boat will be found pleasant in fine weather (1-1½ fr. per hr., bargain necessary). The platform of the lighthouses (*Faro*; Pl. A, 1, 3) on the outer mole affords a good survey of the town and the sea with the islands of Elba, Gorgona, and Capraja. — The old *Protestant Cemetery* contains the graves of *Tobias Smollett* (d. 1771) and *Francis Horner* (d. 1817).

Pleasant grounds to the S., adjoining the sea and the *Viale Re-*

gina Margherita (Pl. B, 4-7), in which are the sea-bathing establishments mentioned at p. 314, and beyond them ($1\frac{3}{4}$ M.) *Ardenza* (Pl. C, D, 7), with numerous villas, frequented especially towards evening (tramway, see p. 314). Thence we may follow the new *Viale Principe di Napoli* to *Antignano*.

A pleasant Drive may be taken by *Salviano*, to the S., above *Ardenza*, to the *Valle Benedetta* and *Colognole*, whence the town is supplied with drinking-water. — A pretty drive from *Ardenza* leads to the famous pilgrim-resort of ($2\frac{1}{2}$ M.) *Montenero*, with an image of the Madonna brought from the E., especially venerated by mariners. Most pilgrims visit the place in September. — The sulphur-baths of *La Puzzolenta* lie $4\frac{1}{2}$ M. to the E. of Leghorn (carriage 4 fr.).

FROM LEGHORN TO FLORENCE.

60 M. RAILWAY in $2\frac{1}{4}$ - $3\frac{1}{2}$ hrs. (fares 11 fr., 7 fr. 70, 4 fr. 95 c.; express 12 fr. 10, 8 fr. 45 c.); to Pisa, 11 M., in 21-25 minutes.

The train crosses the Arno Canal and traverses flat meadow-land, intersected by canals and occasionally relieved by woods.

11 M. *Pisa*, see p. 317. — The railway next traverses a beautiful and fertile district. To the left are the *Monti Pisani*, with the ruined castle on the Verruca. — 16 M. *Navacchio* (tramway to Calci, see pp. 318, 328); $19\frac{1}{2}$ M. *Cascina* on the Arno, where on the festival of S. Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines. — $24\frac{1}{2}$ M. *Pontedera*, a small town at the confluence of the *Era* and Arno, where the road through the beautiful valley of the *Era* to *Volterra* diverges (diligence, see *Baedeker's Central Italy*). There is also a steam-tramway between Pisa and Pontedera.

26 M. *La Rotta*; 31 M. *S. Romano*. — 35 M. **San Miniato al Tedesco**; on the hill to the right lies the small town of that name, once a stronghold of Frederick Barbarossa, visited also by Henry VI., and appointed by Emp. Frederick II. in 1226 seat of the imperial governor of Tuscany. The *Cathedral*, dating from the 10th cent., was remodelled in 1488, and embellished with statues in 1775.

41 M. **Empoli** (*Albergo del Sole*, Via Giuseppe del Papa 16; *Caf  Giglio*), a town with 17,500 inhab. and the seat of a bishop, lies in a fertile district on the *Arno*. In 1260, after the defeat of the Florentines on the Arbia, the Ghibellines proposed to transfer the seat of government hither and to raze Florence to the ground. This project, however, was strenuously opposed by the heroic Farinata degli Uberti, who was himself a member of the Ghibelline party (*Dante's Inf.*, X, 48). Empoli was the native place of the painter *Jacopo Chimenti da Empoli* (1551-1640).

The street from the station leads to the wide cross-street Via Giuseppe del Papa, at the end of which, on the right side of the principal Piazza, is the singular-looking church of *S. Maria di Fuori*, with a dome. The nave is surrounded by a colonnade; the interior contains works of the Della Robbia's. — We then retrace our steps along the same street, and proceed through



PISA.

- 1 Accademia di Belle-Arti (Scuola industriale) D.3
- 2 Antica Fortezza F.7
- 3 Arcivescovado C.1
- 4 Bagno di Nerone D.1
- 5 Gabinetto Patologico } E.2
- 6 Spedali di S. Chiara } E.2
- 7 Clinica Fisica C.3
- 8 Collegio e Santuario E.1

Chiese.

- 8 S. Antonio C.D.7
- 9 il Carmine D.6
- 10 S. Francesco E.F.3
- 11 S. Niccolò C.4
- 12 S. Torpè (Convento) D.1

Chiese.

- 13 S. Andrea F.F.1
- 14 S. Apollonia D.2
- 15 Battistero B.1
- 16 Campo Santo B.1
- 17 S. Caterina F.2
- 18 Cavalieri di S. Stefano D.3
- 19 S. Cecilia E.3
- 20 S. Giacomo e Donatiano C.5
- 21 S. Giustina D.1.5
- 22 Duomo e Campanile B.1
- 23 S. Erediano D.3
- 24 Inglese B.3
- 25 S. Maddalena D.5
- 26 S. Maria della Spina C.3
- 27 S. Maria F.4
- 28 S. Martino E.6
- 29 S. Michele E.4
- 30 S. Paolo all'Orto E.3
- 31 S. Paolo a Ripa d'Orto B.6
- 32 S. Rainerio E.4
- 33 S. Ranierino B.C.1
- 34 S. Sebastiano D.5
- 35 S. Sepolcro E.5
- 36 S. Sisto C.3

- 37 R. Orto Botanico C.3
- 38 S. Maria Naturale C.3

- 38 Liceo Ginnasio E.1

- 39 Municipio D.5

- 40 Isit. (Cemeterio) di S. Anna D.2

- 41 Caserma B.6

- 42 " E.6

- 43 S. Chiara B.2

- 44 S. Donato D.7

- 45 S. Matteo F.4.5

- 46 S. Silvestro G.5

- Palazzi

- 47 alla Giornata C.D.4

- 48 Prefettura Tel. E.5

- 49 Reale C.4

- 50 Vitelli C.1

- 51 R. Poste D.1.5

- 52 Teatro Duomo C.1

- 53 " E. Rossi C.1

- 54 Torre della Fiume D.2.3

- 55 " Guelfa e Uguelfa A.6

- 56 Troncelli C.2

- 57 Ufficio dei Fossili D.3

- 58 Università e Biblioteca C.D.4

- 59 Casa di Galileo F.6



a lane to the left to the church of *S. Maria dei Scolopi*, with the Cappella della Misericordia (key at the cobbler's beside the church, to the right), in which there is a marble group of the Annunciation by Bernardo Rossellino (his earliest work, 1447).

A cross-street diverging to the right from the Via Giuseppe, still farther on, leads to the CATHEDRAL (*Collegiata*), with a Tuscan façade, the lower part of which dates from 1093.

INTERIOR. To the left of the high-altar is the Museino; to the right a marble statue of St. Sebastian, by *Antonio Rossellino*, in a rich wooden frame adorned with two angels by *Botticini*, and two kneeling angels by *Rossellino*; above, God the Father by one of the *Della Robbia's*. To the left, over a beautiful wooden altar, a St. Andrew and John the Baptist by *Francesco di Giovanni*. Above the entrance two reliefs of the Madonna by *Mino da Fiesole* and one of the *Della Robbia's*.

To the right, near the cathedral, is the *Baptistery*, with a holy water font of 1447, and a *Pietà* in fresco, and, above, a head of Christ, by a contemporary of Masaccio.

Railway to *Siena* and *Orvieto*, towards the S., see *Baedeker's Central Italy*.

The train crosses the small river *Pesa*. On the left, before reaching Montelupo, we perceive the *Villa Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the Ardinghelli, and surmounted by towers and pinnacles. — 45 M. *Montelupo*; the castle of this place was fortified by the Florentines in 1203 in order to keep in check the hostile *Capraja* on the opposite side. Hence the appellation Montelupo, 'mountain of the wolf', which was desirous of devouring the goat (*capra*).

The train now crosses the Arno, and slowly winds through the defile of the *Gonfolina*, through which the Arno flows. The heights are clad with rock-pines, below which is quarried the *pietra serena*, a kind of sandstone frequently employed in the construction of the palaces of Florence. The *Ombrone*, which falls into the Arno, is next crossed. — 52 M. *Signa*, with its grey towers and pinnacles, founded in 1377 by the Florentines to command the road at this point. This place, as well as the opposite village of *Lastra*, is noted for its straw-plait. Tramway to Florence (ca. 1 hr.). — Near (54 M.) *S. Donnino* is *Brozzi*, with numerous villas which proclaim the proximity of the capital.

60 M. *Florence*, see p. 343.

48. Pisa.

Arrival. The *Station* (Pl. D, 7, below; *Restaurant) is on the S. side of the town. Travellers intending to visit the cathedral and its environs only, leave their luggage at the station, and (guide quite unnecessary), proceed on foot (20 min.), or by fiacre (1 fr.), or omnibus (10 c.; starting close to the station) to the Piazza del Duomo (shortest route along Via *Fibonacci* and across the *Ponte Solferino*).

Hotels. On the *Lungarno, N. side*, best situation: *GRAND HOTEL (Pl. a; D, 4), R. 2½-5, L. ¾, A. 1, B. 1½, déj. 3, D. 5, pens. 8-12, omn. 1 fr.; *HÔTEL ROYAL VICTORIA (Pl. b; D, 4), R. 3-5, L. ¾, A. 1, B. 1½, déj. 3½, D. 5, pens. 10-12, omn. ¾ fr.; these two of the first class, near the *Ponte*

di Mezzo. — **EUROPA & ROMA** (Pl. f; E, 4), Lungarno Mediceo 1, commercial, R., L., & A. 2-3½, B. 1, déj. 2½, D. 3½, pens. 7-10; omn. ½ fr.; ***NETTUNO**, with good trattoria, Lungarno Regio 7, R., L., & A. 2½-4, B. 1, déj. 1½, D. 3½, pens. 7, omn. 1 fr.; **CERVIA**, Via Tavoliera, near S. Frediano (Pl. 23; D, 3), similar to the last, cheap. — *Near the Station:* **GRAND HÔTEL MINERVE ET VILLE** (Pl. g; D, 7), with garden, R. 2½, L. ¾, A. ¾, B. 1½, déj. 3, D. 4, pens. from 8, omn. ½ fr.; **HÔTEL DE LONDRES** (Pl. h; C, 6), with large garden, R. 2½, L. ¾, A. ¾, B. 1½, déj. 3, D. 5, pens. 9 fr. — **HÔTEL NATIONAL**, next door to the Minerva, R., L., & A. 3, B. 1, déj. 2, D. 3, pens. 8 fr.; **HÔTEL DU COMMERCE**, R., L., & A. 3 fr.; **HÔTEL WASHINGTON**, three doors from the railway-station, simple but good, R. & A. 2½ fr.

PENSION: *Cartacci-Ludwig*, Palazzo Bargello, in the Lungarno Mediceo, R., L., & A. 1-2½, B. ¾, déj. incl. wine 2, D. incl. wine 3, pens. 5-7 fr., Italian.

Restaurants. At the *Cervia*, *Nettuno*, and most of the other hotels.

Cafés. *Ciardelli*, *Dell' Arno*, *Ussero*, all in the Lungarno, N. side; **Fratelli Pietromani*, Lungarno Mediceo, near the Ponte di Mezzo (beer).

Cabs. *With one horse:* to or from the station 1 fr., trunk according to size 10-30 c.; per drive in the town 80 c.; first ½ hr. 1 fr., each additional ½ hr. 70 c. Outside the town (within a distance of 2 M.), per drive 1 fr. 60 c., first ½ hr. 1 fr. 40 c., each additional ½ hr. 80 c.; at night 20 c. more for each ½ hr. *With two horses*, one-third more.

Steam Tramway, beginning at the railway-station (Pl. D, 7), to *Pontedera* (p. 316) in 1½ hr. (fare 1 fr. 30, 80 c.); a branch, diverging at *Navacchio* (p. 316), runs to the N. across the Arno to *Caprona* and *Calci* (p. 328; from Pisa in 40, from Navacchio in 20 min.).

Post Office (Pl. 51), on the left bank of the river, below the Ponte di Mezzo. — **Telegraph Office** at the Prefettura (Pl. 43; E, 5), Lungarno Galilei (7-12).

Physicians. *Prof. Mafucci* (chest affections), *Prof. Grocco*, *Dr. Frediani*, Hôtel Victoria (speaks English), *Dr. Feroci* (speaks English), *Dr. Layfield*.

Bookseller. *Hoepf*, Lungarno Regio 9; *Nistri*, *Giamelli*, Sotto Borgo.

Bankers. *Maquay & Hooker*, at the Banco Popolare, Borgo Largo (Pl. D, 3).

Photographers. *Huguet & Van Lint*, near the Piazza dei Cavalieri (Pl. D, 3; also sculptures in marble); *Bagnani & Luzzato*, Via S. Martino.

Baths. *Bagni Ceccherini*, Lungarno, N. side.

Theatres. *Regio Teatro Nuovo*, good operas, prices very moderate; *Ernesto Rossi*; *Politeama*.

English Church, Piazza S. Lucia, Via Solferino, nearly opposite the Gran Bretagna Hotel, services at 11 and 4 from Oct. to May; chaplain, *Rev. J. C. Erck*. — *Vaudois Church*, Via del Museo (Signor Ribetti).

Climate. Pisa is partly sheltered on the E. and N.E. by the Monti Pisani (p. 328), while the lofty town-wall also affords no inconsiderable protection from the wind. The mean winter temperature is about 4½° lower than that of the Riviera, and the usual daily range of temperature is much less. This equability is due in great measure to the humidity of the atmosphere occasioned by the proximity of the sea, the broad river, and other causes. Pisa has also been known from ancient times for its abundance of rain, there being here on an average 73 days of rain, and one of snow between Oct. and April. Pisa is a well-known wintering-place for patients suffering from asthma, pneumonia, pleurisy, and other pulmonary complaints, but should be avoided by those who have much mucous discharge, as well as by rheumatic and gouty subjects. The best apartments are on the N. side of the Lungarno, that part of which between the Ponte di Mezzo and the Ponte Solferino, called Lungarno Regio, is the sunniest and should be selected by invalids. The Lungarno Mediceo is less favourably situated. The rents of furnished rooms are moderate, but many landlords decline to let their rooms except for the whole winter. Living at an hotel is of course more expensive (pension 9-12 fr. per day), but the visitor is more independent. As the Lungarno is the chief centre of society in winter, invalids are recommended not to take rooms at a distance from it.

Pisa, a quiet town with 37,700 inhab., the capital of a province, is situated 6 M. from the sea, on both banks of the *Arno*. It was the *Pisae* of the ancients, and once lay at the confluence of the *Arnus* and *Auser* (*Serchio*), which last has now an estuary of its own.

Pisa became a Roman colony in B.C. 180. Augustus gave it the name of *Colonia Julia Pisana*, and Hadrian and Antoninus Pius erected temples, theatres, and triumphal arches here. At that period the town must have been a place of considerable importance, but all its ancient monuments, with the exception of a few scanty relics (p. 328) have disappeared. At the beginning of the 11th cent. Pisa attained the rank of one of the greatest commercial and seafaring towns on the Mediterranean, and became a rival of Venice and Genoa. It was chiefly indebted for its power to the zeal with which it took the lead in the wars against the Infidels. In 1025 the Pisans expelled the Saracens from Sardinia and took permanent possession of the island. In 1030 and 1089 they again defeated the Saracens at Tunis, and in 1063 destroyed their fleet near Palermo. In 1114 they conquered the Balearic Islands, and soon afterwards took a prominent part in the Crusades. In the 12th and 13th centuries their power had reached its zenith; their trade extended over the entire Mediterranean, and their supremacy embraced the Italian islands and the whole of the coast from La Spezia to Civit  Vecchia. In the intestine wars of the peninsula Pisa was the most powerful adherent of the Ghibellines, and therefore sustained a severe shock through the downfall of the Hohenstaufen. The protracted wars which the citizens carried on with Genoa led to their disastrous defeat at Meloria near Leghorn on 6th Aug. 1284 (p. 61), and the peace concluded in 1300 compelled them to evacuate Corsica and other possessions. In 1320 the pope invested the kings of Aragon with Sardinia, and Pisa was thus deprived of this important island also. The city was farther weakened by internal dissensions, and fell a victim to the ambition of the condottieri. In 1406 it was sold to Florence, but on the arrival of Charles VIII. endeavoured to shake off the yoke of its arrogant neighbour. In 1509, however, it was besieged and again occupied by the Florentines, to whom it thenceforth continued subject.

In the History of Art Pisa occupied an important position at an early period, but was obliged to yield up its artistic precedence earlier than its political to the more fortunate Florence. The progress of art at Pisa was more rapid than in the rest of Tuscany, owing perhaps to the influence of its numerous and handsome ancient monuments, as Roman forms repeatedly recur in the buildings. With the foundation of the CATHEDRAL of Pisa began the dawn of medi val Italian art. This church is in the old basilica style, but with the not unimportant innovation of having a dome over the centre of the cross. The magnificent building operations of the Pisans continued throughout the whole of the 12th cent., and terminated with the erection of the charming church of S. Maria della Spina (1230), and that of S. Caterina (1253). In the 13th cent. Pisa was also important as a cradle of SCULPTURE, and gave birth to Niccol  Pisano, a precursor of the Renaissance. Under what influences Niccol  was trained is uncertain, but there is a marked difference between his works with their somewhat antique cast, and those of his Pisan predecessors (such as the bronze door of the cathedral by *Bonannus*). His son, *Giovanni Pisano*, also noted as an architect, was no less famous than his father, whose antique style, however, he did not follow. Keen observation of nature and a highly picturesque style distinguish his works; his figures are charged with passionate movement and great dramatic force. *Arnolfo di Cambio*, pupil of Niccol  Pisano, and *Andrea Pisano*, pupil of Giovanni, form links between the art of Pisa and that of Florence. Pisa also boasted of possessing PAINTERS at an early period. The name of *Giunta Pisano* (first half of the 12th cent.), for example, was known far beyond the limits of the town, but his works are uninteresting, except to the student of art. The fact that *Cimabue* was invited from Florence to embellish the apse of the cathedral, indicates the decline of native art, the develop-

ment of which appears to have ceased entirely in the 14th century. The execution of the frescoes in the Campo Santo was committed exclusively to foreign artists, not indeed to Giotto himself, as Vasari asserts, but to his pupils and to Sienese masters. *Buffalmacco*, the jester among the Italian painters, who is not a merely mythical personage, as has been supposed, is said to have assisted in executing the frescoes in the Campo Santo, but to what extent is unknown. In the 15th cent. *Benozzo Gozzoli* (1420-97) of Florence, a pupil of Fra Angelico, spent 16 years at Pisa, where the Campo Santo is graced by his most important work.

The busiest part of the town and chief resort of visitors is the **Lungarno**, a broad and handsome quay extending along both banks of the river, throughout the whole length of the town. On the N. and more sheltered side, and particularly on the *Lungarno Regio* or *Reale* (Pl. C, D, 4), are situated most of the principal hotels and cafés. The Lungarno, with its prolongation outside the Porta alle Piagge (*Passeggiata Nuova*), is much frequented in the evening. Churches and buildings in the Lungarno, see pp. 326, 327. — The river is crossed by four bridges. That in the centre is the old *Ponte di Mezzo* (Pl. D, E, 4); above it is the *Ponte alla Fortezza* (Pl. F, 5); and below it the *Ponte Solferino* (Pl. B, C, 5), completed in 1875, while outside the town is the *Ponte di Ferro*.

The chief boast of Pisa is the ****PIAZZA DEL DUOMO** (Pl. B, 1), to which every visitor first directs his steps. The *Cathedral*, the *Leaning Tower*, the *Baptistery*, and the *Campo Santo* situated here, form a group of buildings without parallel, especially as it is situated beyond the precincts of the town and therefore removed from its disturbing influences.

The ****Cathedral** (Pl. 22), erected after the great naval victory of the Pisans near Palermo (1063) by *Busketus* and *Rainaldus* in the Tuscan-Romanesque style, and consecrated by Pope Gelasius II. in 1118, is a basilica with nave and double aisles, and transept flanked with aisles, 104 yds. in length, and 35½ yds. in breadth in the interior, and covered with an elliptical dome over the crossing. This remarkably perfect edifice is constructed entirely of white marble, with black and coloured ornamentation. The most magnificent part is the ***Façade**, which in the lower story is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. It was imitated at Lucca, Pistoja, and other neighbouring cities, though generally with little success. The ancient *Bronze Gates* were replaced in 1602 by the present doors, with representations of Scriptural subjects, executed by *Mocchi*, *Tacca*, *Mora*, and others, from designs by *Giovanni da Bologna*. The only one of the old doors now existing, by *Bonannus* (12th cent.), representing 24 Scriptural scenes, is in the *Crociera di S. Ranieri*, or S. transept. The choir is also imposing.

The **Interior** (usually entered by the last-mentioned door on the E. side, opposite the Campanile) is borne by 68 ancient Roman and Greek columns captured by the Pisans in war. (The capitals are now covered with stucco.) The nave has a flat coffered ceiling, richly gilded, the

aisles are vaulted, and above them run triforia which cross the transept to the choir. On 15th Oct., 1596, the dome and the whole church, with the exception of the choir, were seriously injured by fire, but were subsequently restored. Many traces of the restoration are observable in the interior.

NAVE. Most of the tombstones formerly here have been removed to the Campo Santo. A few still remain by the W. WALL, on the right and left of the principal entrance, among them that of Archb. Rinuccini (d. 1582), by *Tacca*, and that of Archb. Giuliano de' Medici (d. 1660). On the pillar to the right of the door an old fresco of Christ and the Maries by *Bernardo Falconi*. The designs of the twelve altars are attributed to *Mich. Angelo*, the execution to *Stagi da Pietra Santa*. The large altarpieces are by *Lomi*, *Allori*, *Passignano*, *Saltimbeni*, and other masters of the 16th cent.; the intervening pictures are of the 17th and 18th centuries. The Pulpit, by *Giovanni Pisano* (1311), is being restored. The swaying of the bronze lamp which hangs in the nave is said first to have suggested to Galileo the idea of the pendulum. On the last pillar of the nave on the right, St. Agnes, by *And. del Sarto*. Opposite is a Madonna by *Perino del Vaga*.

RIGHT TRANSEPT: 1st altar on the right, Madonna, by *Perino del Vaga* and *Sogliani*. Above the **Cappella di S. Ranieri*, which contains a sarcophagus by *Foggini*, is a Madonna in mosaic, by a follower of Cimabue; the relief on the niche and the statues by *Francesco Mosca* (about 1600). A niche adjoining the chapel on the right contains an ancient statue of Mars, commonly revered as St. Ephesus. The Madonna and Child which adorn the basin for holy water at the entrance were designed by *Michael Angelo*.

The CHOIR contains finely-carved stalls, with apostles, landscapes, animals, etc., attributed to *Giuliano da Majano*. The two angels in bronze on the right and left are by *Giovanni da Bologna*. The high-altar, overlaid with marble and lapis lazuli, dating from 1774, was restored in 1825. Above it, Christ on the Cross, by *Giovanni da Bologna*. The two episcopal thrones are by *Giov. Batt. Cervellesi* (1536), the six reliefs by masters of the school of *Giovanni Pisano*. On the arch of the choir, angels by *Dom. Ghirlandajo*, unfortunately much retouched. The mosaics in the dome (Christ and St. John) are by *Cimabue* (begun about 1302); the figure of the Virgin was added in 1321. Of the pictures in the choir, SS. Margaret and Catharine on the right in front of the high-altar, and SS. Peter and John on the left, by *And. del Sarto*, are worthy of inspection; beyond the high-altar, **Abraham's Sacrifice*, and Entombment by *Sodoma*; the four Evangelists by *Beccafumi*. The capitals of the two porphyry columns on the right and left, with figures of children, are by *Stagi*, the designs being attributed to *Michael Angelo*.

LEFT TRANSEPT. Over the *Cappella del SS. Sacramento*, the Annunciation in mosaic by a follower of Cimabue. The altar, richly decorated with silver by *Foggini*, was presented by Cosimo III.; behind it, Adam and Eve, a bas-relief by *Mosca*, by whom the other statues were also executed.

The **Baptistery (Battistero; Pl. 15)*, begun in 1153 by *Diotisalvi*, but according to the inscriptions not completed till 1278, and with Gothic additions of the 14th cent., is also entirely of marble. It is a beautiful circular structure (33½ yds. in diameter), surrounded by half-columns below, and a gallery of smaller detached columns above, and covered with a conical dome (190 ft. high, restored in 1856). It has four entrances. The main portal has elaborately adorned columns, with reliefs of the Months to the left, and sculptures of the beginning of the 13th cent. and a Byzantine relief above. Still higher is a Madonna by *Giov. Pisano*.

The INTERIOR (generally closed; visitors knock at the entrance opposite the Cathedral; fee 30-50 c.) rests on eight columns and four pillars, above which there is a simple triforium (restored). In the centre is a marble octagonal Font, by *Guido Bigarelli* of Como (1246), and near it the famous hexagonal **Pulpit*, borne by seven columns, by *Niccolò Pisano*, 1260;

the reliefs (comp. p. 321) on the pulpit are : (1) Annunciation and Nativity; (2) Adoration of the Magi; (3) Presentation in the Temple; (4) Crucifixion; (5) Last Judgment; in the corners Prophets and Evangelists; above the columns, the Virtues. — Fine echo.

The ***Campanile**, or clock-tower, begun by the architects *Bonannus of Pisa* and *William of Innsbruck* in 1174, and completed by *Tommaso Pisano* in 1350, rises in eight different stories, which like the Baptistery are surrounded with half-columns and six colonnades. The best view of this tower, which vies in beauty with the cathedral, is obtained from the S. side, where the inclination is least noticeable. Owing to its remarkable oblique position, 13 ft. out of the perpendicular (height 179 ft.), it is usually known as the **Leaning Tower**. The question whether this peculiarity was intentional or accidental has frequently been discussed, but it is now pretty generally believed that the S. side sank in the course of building, and that the upper stories were added in a curved line, strengthened on the N. side. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. The ***View** from the platform, embracing the town and environs, the sea to the W., and the mountains to the N.E., is very beautiful; a good staircase of 294 steps leads to the top. Permission is only accorded to a party of not fewer than *three* (including the custodian, 50 c.). The tower contains seven bells, the heaviest of which, weighing 6 tons, hangs on the side opposite the overhanging wall of the tower.

The ****Campo Santo** (Pl. 16), or *Burial Ground*, was founded by Archbp. Ubaldo, 1188-1200 (open daily from morning till dusk; visitors knock at the door to the left; 1 fr. to the custodian). After the loss of the Holy Land the archbishop conveyed 53 ship-loads of earth hither from Mt. Calvary, in order that the dead might repose in holy ground. The structure which surrounds the churchyard was begun in 1278 by order of the senators of the city, and completed in 1283 by *Giovanni Pisano*, in the Tuscan-Gothic style. It is 138 yds. in length, 57 yds. in width, and 48 ft. in height. Externally there are 43 flat arcades resting on 44 pilasters, the capitals adorned with figures. Over one of the two entrances is a marble canopy, with a Madonna by *Giovanni Pisano* (?). In the interior the green quadrangle is surrounded by a spacious hall, with open, round-arched windows filled with beautiful ***Tracery**. Three chapels adjoin the hall; the oldest is to the right of the entrance, in the centre of the E. side, with dome of later date. The walls are covered with ***Frescoes** by painters of the Tuscan school of the 14th and 15th centuries, unfortunately in bad preservation. Below these is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

Paintings. To the right of the chapel, on the E. WALL: Ascension, the doubting Thomas, and Resurrection, by a follower of Giotto, said by Va

sari to be *Buffalmacco*, end of 14th cent.; the Crucifixion is by an inferior hand.

On the S. WALL: **Triumph of Death: to the left are represented the retired life of the pious hermit and the worldliness of the wealthy, who on their way to the chase are suddenly reminded by three open coffins of the transitoriness of human pleasures; in the centre is Death, invoked in vain by the poor and wretched; then contests of angels and devils for the souls of the deceased; to the right, the eternal happiness of the blessed, who are protected by angels. Next is the *Last Judgment (attitude of the Judge celebrated and imitated even by Fra Bartolommeo and Michael Angelo). These two are attributed by Vasari to *Andrea Orcagna*, but modern critics believe they are the work of *Ambrogio* and *Pietro Lorenzetti* of Siena (ca. 1340), by whom are perhaps also the frescoes on the E. wall and the two following pictures, Hell and the Life (temptations and miracles) of the holy hermits in the Theban wilderness, which Vasari ascribes to *Bernardo Orcagna* and *Ambrogio Lorenzetti*. Above the entrance is a Madonna 'in excelsis' by *F. Traini*. — Between the two entrances, the life of St. Ranieri, the tutelary saint of Pisa; the three upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) completed by *Andrea da Firenze* in 1377 (erroneously attributed to Simone Memmi and others); the three lower and better-executed scenes (return from Palestine, miracles, death, and removal of his body to the cathedral of Pisa, the last much injured) were painted by *Antonio Veneziano* about 1386. — Then, above, scenes from the life of St. Ephesus (who as a Roman general, fighting against the heathens, receives a flag of victory from the Archangel Michael, but is afterwards condemned and executed); below, scenes from the life of St. Potitus, admirably portrayed by *Spinello Aretino* about 1390, but now almost obliterated. — Lastly, the history of Job, by *Francesco da Volterra* (erroneously attributed to *Giotto*), begun in 1371, in bad preservation.

On the W. WALL no paintings of importance.

On the N. WALL the history of the Genesis: first the Creation (God the Father holding the world in both hands, 'il mappamondo'); then in the upper series, Creation of man, the Fall, Expulsion from Paradise, Cain and Abel, Building of the ark, Deluge, and Noah's sacrifice, by *Pietro di Puccio* of Orvieto, about 1390 (erroneously attributed to *Buffalmacco*). — The lower series and all the following paintings on the N. wall are by *Benozzo Gozzoli* of Florence, 1469-85, twenty-three *Representations from the Old Testament, admirably executed 'a tempera': Noah's vintage and drunkenness (with the '*Vergognosa di Pisa*', or scandalised female spectator), the Curse of Ham, the Tower of Babel (with portraits of contemporary celebrities, Cosimo de' Medici, his son Pietro, and his grandsons Lorenzo and Giuliano), the history of Abraham, Isaac, Jacob and Esau, Joseph, Moses and Aaron, Fall of the walls of Jericho, history of David, Solomon and the Queen of Sheba; this last much injured. 'The first of these frescoes, the Vintage, is the most pleasing composition, and the most striking one for the richness of its episodes, its architecture, and its landscape. In the midst of the short-comings of the others, however, Benozzo has moments of luck, and they reveal occasional pretty episodes and fair bits of composition' (*C. & C.*). Benozzo's tomb is in the pavement, below the Nereid Sarcophagus, No. XXVIII.

Sculptures and Monuments. W. END. In the corner to the left, Etruscan vase on a column. Then, No. 7. Ancient palm frieze with dolphins and tridents, the back carved in the 13th century. — XI. Ancient sarcophagus, perhaps originally a bath. — Memorial-tablets of the Pisans who fell in 1848 in the battles for the independence of Italy. — 45. Virgin and Child, of the Pisan school (mutilated). — Monument of Carlo Mossotti, the natural philosopher, by *Dupré*. Behind, Monument (No. 46) of Count della Gherardesca (14th cent.) and *Monument (No. 66) of Emp. Henry VII. of Luxembourg, protector of Pisa as a partizan of the Ghibellines (d. 1313 at Buonconvento), by *Tino da Camaino* of Siena (1314). — Two Roman sarcophagi, on which rest figures from Etruscan tombs; between them, a statue of Giovanni Pisano, by *Salvini* (1875). — On the wall above, the chains

of the ancient harbour of Pisa, captured by the Genoese in 1362; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence, but were restored to the Pisans in 1848; the second chain was restored by the Genoese in 1860. — Bust of Cavour by *Dupré*. — LL. Sarcophagus of Bishop Ricci (d. 1418), of the later Pisan school. Several modern monuments. — 50. Madonna of the 14th cent., placed on a late-Roman capital. — Antique sarcophagus. — 52. On a broken column, antique marble vase with fine Bacchanalian representation, from which Niccolò Pisano borrowed the figures of the High Priest on the pulpit in the Baptistery.

N. SIDE. *57. Large Greek relief from a tomb, representing a sitting lady with her attendant. — 59. Architrave with sculptures of the 11th cent. (History of St. Sylvester and Baptism of Constantine). — *62. Madonna, by *Giovanni Pisano*. — Roman sarcophagi. — 65. (8. Symbols of the Evangelists (13th cent.). — XVI. *Roman sarcophagus with centaurs and Bacchantes. — The CAPPELLA AMMANATI contains remains of a large fresco from the church of S. Maria del Carmine at Florence, which was destroyed by fire, attributed to *Giotto*. On the left the tombstone of Ligo degli Ammanati (d. 1359). — Farther on, *Head of Mars (replica at Munich). — Two modern monuments. — 83. Head of Serapis. — XVIII. Roman sarcophagus (with reliefs of Cupid and Psyche), on which are placed two beautiful ancient sculptures (head of a woman, male torso) and a relief-sketch of the Pisan School. — XIX. Roman sarcophagus with Bacchanalian scene, upon it the bust of Isotta, wife of Sigismondo Malatesta of Rimini, ascribed to *Mino da Fiesole*. — XXI. *Sarcophagus with the myth of Hippolytus and Phædra, from which, according to Vasari, Niccolò Pisano copied several figures for his pulpit; the remains of the Countess Beatrix (d. 1076), mother of the celebrated Matilda, were subsequently deposited here. — XXIII. Sarcophagus; above, bust of a Roman empress, perhaps the elder Faustina. — XXIV. Roman sarcophagus with Cupid and Psyche. — XXV. Roman sarcophagus with Amoretti. — In the chapel are a coloured terracotta altar by *Aug. Urbanus* (1520) and the tombs of two bishops of the 14th century. — XXVI. Roman sarcophagus with relief of a wedding. — 98. Several Egyptian antiquities. — XXVIII. Roman sarcophagus with sea-deities. — 108. Head of Hercules (a rough work). — XXIX. Roman sarcophagus with Bacchanalian reliefs and the death of Pentheus on the cover. — 116. Etruscan urn, with contest with a monster. — 125. Sitting statue, supposed to be the Emp. Henry VII., surrounded by four of his counsellors (14th cent.). — 120. Etruscan urn, with the death of Priam. — 121-123. Reliefs of the 14th cent. — XXX. Roman sarcophagus with the hunt of Meleager. — XXXI. Sarcophagus with an old relief of the harbour of Pisa and a coat-of-arms of 1157. — XXXII. Sarcophagus with a battle of barbarians.

E. END. XXXIII. Large sarcophagus with a representation of the Muses. — 134. Griffin in bronze with Cufic inscriptions. — By the wall, tomb of Ph. Dezio (d. 1535), by *Stagi*. In front, farther on, Statue of Leonardo Fibonacci by *G. Paganucci*. — Statue of Paolo Savi, the ornithologist, by *V. Consani* (1887). — Monument of Count Mastiani, with the sitting statue of his mourning widow ('*linconsolabile*'), by *Bartolini* (1842). — Beyond it the large monument of Gregory XIII. (d. 1585). — Bust of Carmignani, the jurist (1867). — Monument of the minister Salvagnoli (d. 1861) by *Fantacchiotti*. — Monument of the singer Angelica Catalani (d. at Paris 1849), by *Costoli*. — 128. Etruscan altar with rams' heads. — Monument of Viviani, the scholar (d. 1697). — Statue of Niccolò Pisano by *Salvini*. — *136. Column with three allegorical figures from the cathedral-pulpit, by *Giovanni Pisano*.

S. SIDE. 152, 154. Inscriptions in honour of Caius and Lucius Cæsar, grandsons of Augustus. — 153, 166, 168. Roman milestones. — XXXVIII. Roman sarcophagus. — XL. Roman sarcophagus with the rape of Proserpine, on which are placed a bust of Cæsar and a fine head of M. Agrippa in basalt. — 176. Roman sarcophagus, with Amoretti in the circus; on it is placed a head of Venus (freely restored). — XLI. Roman sarcophagus with circus games and sculptures of the 13th century. — XLII. Sarcophagus, on

which are placed Etruscan urns, with Alcestis in the middle. — 182. Sculptures of the 12th century. — *2. Hercules, by *Giov. Pisano*, from the pulpit in the cathedral. — St. Michael, also from the cathedral-pulpit. — Ornamented slabs of the 12th century. — I. Roman sarcophagus with marine deities. — II. Contest of Romans and barbarians; above, Statuettes of the Pisan School. — III, IV. Sarcophagi. — V. Early Christian sarcophagus with a representation of the Good Shepherd. — 16. Relief from the tomb of the Uppezinghi (14th cent.). — VI. Roman sarcophagus, on which are placed two statuettes of the Pisan School and a St. Clara (14th cent.). — VIII. Fragment of a sarcophagus with Bacchanalian representation. — 23. Emblems of the Evangelists (13th cent.). — IX. Roman sarcophagus with Diana and Endymion. — 26. Shaft of a Roman column. — 27. Unfinished statuette of the Virgin, of the school of *Giov. Pisano*. — AA. *Monument of the oculist Andrea Vacca (d. 1826) by *Thorvaldsen*: Tobias curing his father's blindness. — Opposite, ancient sarcophagi and imitation of a Roman sarcophagus (No. LIV.) with lions by *Biduinus* (12th cent.). — Farther on, modern tombs. — 32. Architrave with Christ and the emblems of the Evangelists, by *Bonus Amicus* (12th cent.). — Large altar, piece with Madonna and saints, by *Tommaso Pisano* (14th cent.). — X. Roman sarcophagus with Meleager. — *47. Cardinal Virtues and Evangelists from the cathedral-pulpit, by *Giov. Pisano*. — CC. Tombstone of Count Algarotti (d. 1764), erected by Frederick the Great. — In the garden between the arcades are two ancient fountains.

A visit to the Campo Santo by moonlight is very impressive (notice must be given to the custodian previously).

The traveller will hardly care to devote much time to the other works of art at Pisa, but he will be amply rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

The central part of ancient Pisa, and the forum of the republic, is the **PIAZZA DEI CAVALIERI** (Pl. D, 3), formerly *degli Anziani*, which was remodelled in the 16th and 17th centuries. In this piazza rises —

S. Stefano ai Cavalieri (Pl. 18), the church of the knights of the Order of St. Stephen, begun from designs by *Vasari* in 1565; interior completed 1596; façade designed by *Buontalenti*. It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristofano Allori*, *Jacopo da Empoli*, and others. At the 2nd altar to the left a Nativity by *Alessandro Allori*: 'Quem genuit adoravit', a finely-conceived work, 1564. Excellent organ.

The *Palazzo Conventuale dei Cavalieri*, adjoining the church, altered by *Vasari*, is now a school; above the windows are busts of six masters of the order; in front of the building a marble *Statue of the Grand-Duke Cosimo*, designed by *Giov. da Bologna* and executed by *Francavilla* (1596). Opposite to it once stood (down to 1655) the ill-famed 'Tower of Hunger', properly *Torre dei Gualandi alle Sette Vie*, in which *Archbp. Ruggieri degli Ubaldini* caused *Count Ugolino dei Gherardeschi* with his sons and nephews to be starved to death in 1288 as a punishment for treason, as described by Dante in the 33rd canto of his *Inferno*.

The neighbouring church of **S. Sisto** (Pl. 36; C, 3) was founded

by the Pisans to commemorate several of their victories on the day of S. Sisto, 6th Aug., 1089. It contains a number of ancient columns of marble and granite. The church was frequently used as a place of assembly by the Great Council of Pisa.

On the right, in the *VIA S. FREDIANO* (No. 972), leading from the Piazza dei Cavalieri to the Arno, is the old *Accademia di Belle Arti* (Pl. 1; D, 3), founded by Napoleon in 1812, now a *Scuola Tecnica-Industriale*. The second floor contains a chronologically-arranged collection of pictures, chiefly of the earlier Tuscan schools.

Room II. *Barnaba da Modena*, Madonna enthroned (1370); *Francesco Traini*, St. Dominic; Crucifixion (on a gold ground) and Annunciation, by the painter of the 'Triumph of Death' (p. 323). — Room III. Old drawing after *Benozzo Gozzoli's* fresco of the 'Queen of Sheba visiting Solomon' in the Campo Santo (p. 323). In the centre, a Gothic candelabrum. — Rooms IV., V., and VI. contain works by masters of the end of the 15th and of the 16th century; in Room IV., a Madonna by *Sodoma*; in Room VI., a *St. Catharine*, by a Flemish painter. — Room VII. Sketches of the pictures in the cathedral, old missals and breviaries, tapestry. — Room VIII. Portraits of the ladies of the old grand-ducal court. — On the staircase: Portraits of the Grand-Dukes of Tuscany.

Farther on are *S. Frediano* (Pl. 23), with ancient columns in the interior, and the *University* (p. 327).

In the N.E. QUARTER of the town the churches of S. Caterina and S. Francesco deserve notice.

S. Caterina (Pl. 17; E, 2), which was erected about 1253, possesses an interesting façade in the Pisan-Gothic style.

INTERIOR. To the left of the entrance the monument of Archbishop Simone Saltarelli, by *Nino Pisano*, 1342. Altarpiece (3rd on the left) of St. Thomas Aquinas, with his glory, by *Francesco Traini*, 1341. In the 1st chapel to the right of the choir, a Madonna with SS. Peter and Paul by *Fra Bartolommeo* and *Mariotto Albertinelli*.

The church stands in a pleasant piazza, shaded with plane-trees, and embellished with a *Statue of Grand-Duke Leopold I.* (d. 1792), in Roman garb, by Pampaloni, erected in 1832.

S. Francesco (Pl. 10; E, F, 3; closed at present) contains frescoes in the choir by *Taddeo Gaddi* (1342). Its cloisters are richly embellished with columns dating from the 15th century. Handsome campanile.

In and near the LUNGARNO are several other interesting buildings with which we may terminate our walk. In the Via del Borgo, close to the Ponte di Mezzo (p. 320), rises —

S. Michele in Borgo (Pl. 29; E, 4), a church in the Gothic style of the 13th cent., which is said to have been designed by *Niccolò Pisano* (but more probably by his pupil *Fra Guglielmo*), with an ancient crypt, supposed to occupy the site of a heathen temple.

The mosaic flooring in *S. Pierino* (Pl. 32; E, 4) is of early Christian origin, and some of the columns are antique.

In the Lungarno Mediceo (to the E. of the Ponte di Mezzo) is the *Palazzo Lanfranchi* (now *Toscanelli*), attributed to *Michael Angelo*, and occupied by Lord Byron in 1822.

In the Lungarno Regio (to the W. of the Ponte di Mezzo)

risers the **Palazzo Agostini*, a fine Gothic brick edifice of the 15th cent., on the ground-floor of which the Caffè dell' Uszero is now established. — (Nearly opposite to it, on the left bank of the river, is the Loggia de' Banchi; see below.)

Farther on is the *Palazzo Lanfreducci* (Pl. 47), now *Uppezighi*, designed by *Cosimo Pagliani*, with the fragment of a chain over the entrance, with the motto 'alla giornata'. It contains on the 2nd floor a small collection of pictures, including *Guido Reni's* 'Divine and Earthly Love'.

To the N. rises *La Sapienza* (Pl. 58; D, 4), or the *University*, a large edifice of 1493, extended in 1543, with a handsome early-Renaissance court. A monument, by Di Ciolo, is about to be erected in the court to the Tuscans who fell in the battle of Curtatone against the Austrians on May 29th, 1848. The *Library* contains 50,000 vols. and several valuable MSS. (including the famous *Statuto di Pisa*, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent., and extended by Cosimo I. in 1542, is now provided with a staff of about 60 professors, and is attended by 600 students. The celebrated *Galileo* was appointed professor of mathematics here in 1610. — Connected with it are the *Museum of Natural History*, founded in 1590, chiefly illustrative of the ornithology and geology of Tuscany, and the '*Botanical Garden* (both in the Via S. Maria, Pl. 37; C, 3), one of the oldest in Italy, founded in 1547, remodelled in 1563 by the celebrated *Cesalpino*, and transferred in 1595 to the present site, which was laid out by *Giuseppe Benincasa*.

S. Niccola (Pl. 11; C, 4), founded about the year 1000 by Count Hugo of Tuscia as a Benedictine Abbey, has an obliquely placed *Campanile*, which contains an admirable winding-staircase ascribed to *Niccolò Pisano*. — The Piazza in front of the church is adorned with a *Statue of Ferdinand I.*, 1595, by a pupil of Giambologna.

On the LEFT BANK OF THE ARNO is situated —

**S. Maria della Spina* (Pl. 26; C, 5), so called from a fragment of the veritable 'Crown of Thorns' once preserved here, an elegant little church in the French Gothic style, erected in 1230 for sailors about to go to sea. It was enlarged in 1323, and adorned with sculptures by pupils of *Giovanni Pisano* and by *Nino*, the son of *Andrea Pisano* (key kept at the opposite house, No. 22). The church has recently been skilfully restored and raised by 3 ft.

Passing the new *Ponte Solferino* (p. 320), we proceed towards the Porta a Mare, at the end of the town, near which rises —

**S. Paolo a Ripa d'Arno* (Pl. 31; B, 6), dating from the 12th or 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly-preserved frescoes of 1400.

Near the Ponte di Mezzo (see pp. 326, 320; Pl. D, 4) are situated the *Loggia de' Banchi* (Pl. 57), erected in 1605 by *Buontalenti*, now the corn-exchange, and the handsome *Palazzo del Comune* (Pl. 39; formerly *Gambacorti*). The latter contains the newly-arranged *Archivio di Stato*, or the city-archives, which occupy

ten rooms, and comprise 15,995 parchment charters (one granted by Frederick Barbarossa in 1162, one by Richard Cœur de Lion in 1192, and others of very early date; catalogue kept by the custodian).

The octagonal church of *S. Sepolcro* (Pl. 35; E, 5), dating from the 12th cent., is now entirely restored. — A house in the *Via di Fortezza*, on the left, beyond the *Lungarno Galileo*, farther up the river, bears a tablet recording that the great astronomer *Galileo Galilei* was born there (in 1564; d. 1642).

ENVIRONS. Outside the *Porta Nuova*, between the *Maltraverso Canal* and the right bank of the *Arno*, about $1\frac{1}{2}$ M. in the direction of the sea, is situated the *Casine S. Rossore*, a farm founded by the Medici (generally accessible with *Permesso* only), with fine plantations of pines, now a royal shooting-lodge. — On the coast, about $1\frac{1}{2}$ M. farther, lies *Il Gombo*, an unpretending sea-bathing place, with a royal château, commanding a beautiful view. The poet Shelley was drowned here on 8th July, 1822. His remains were afterwards burned in presence of Byron, Leigh Hunt, and Trelawny, and the ashes deposited near the pyramid of *Cestius* at Rome. — At the mouth of the *Arno* is the small bathing-resort of *Marina* or *Bocca d'Arno* (*Hôtel Ascani*, pens. in summer 7, in winter 5 fr.), with a beautiful pine-forest (steamer to and from Pisa several times a day).

The *Monti Pisani*, a range of hills about 5 M. to the E., are very picturesque; among them, in the *Valle dei Calci* (tramway to *Calci*, see p. 318), lies **La Certosa*, or the Carthusian Abbey, a fine structure of the year 1367, with church and cloisters, restored in 1814. Permission to visit it is obtained in the Prefecture at Pisa. Round it are groves of olives. *La Verruca* (1765 ft.), the highest summit of the *Monti Pisani*, is crowned with ruins of a castle of the 15th cent., commanding a delightful prospect.

About 3 M. to the S.W. of Pisa, on the old post-road to Leghorn, to the right of the railway, in the direction of the *Arno* and opposite *S. Rossore*, is situated the ancient basilica of **S. Pietro in Grado*, erected before the year 1000, containing beautiful antique columns and capitals, occupying the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The faded paintings in the interior date from about 1200. The ancient estuary of the *Arno*, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits.

49. From Pisa to Florence viâ Lucca and Pistoja.

62 M. RAILWAY in 4-4½ hrs. (fares 11 fr. 45, 8 fr., 5 fr. 15 c.). Express trains also run between Pistoja and Florence, with higher fares.

The line crosses the *Arno*, skirts the E. and N. sides of Pisa (fine view of the cathedral), and intersects the fertile plain between the *Arno* and *Serchio*. — 5 M. *Bagni di San Giuliano*, at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisanorum*, are much frequented in summer. *Il Pozzetto* is the warmest spring (104° Fahr.), *Bagno degli Ebrei* the coolest (82°). Many Roman antiquities have been found here. — At (7 M.) *Rigoli* the line approaches the *Serchio*, and beyond (9 M.) *Ripafratta*, with its imposing ruined castle, describes a complete semicircle round the beautifully-formed *Monte S. Giuliano*, which, as Dante says (*Inferno*, xxxiii. 30), prevents the two towns of Pisa and Lucca from seeing each other. — 14½ M. *Lucca*.

Lucca. — **Hotels** (no omnibuses meet the trains; cab, 1 fr.). **CROCE DI MALTA** (Pl. a; C, 2, 3), well spoken of, R. 2 fr., L. 50, A. 50, B. 1 fr. 20 c.; **UNIVERSO** (Pl. b; D, 3); **ALBERGO & TRATTORIA CORONA**, in the Via Nazionale, near the Piazza Grande, clean, R., L., & A. 2½ fr.; **CAMPANA** (Pl. c; C, 3).

Restaurants. **Rebecchino*, in the Piazza; **Trattoria Alpina*, Via Nazionale, unpretending. — *Café Dinucci*, in the Piazza.

Post Office in the Palazzo Pubblico (Pl. 10; C, 3).

Steam Tramway, starting at the railway-station and passing the *Porta S. Maria* (Pl. E, 1), to *Ponte a Moriano* (40 min.), see p. 335.

Railway to Viareggio, see p. 86.

Principal Attractions (1 day). *S. Frediano; S. Michele; *Picture Gallery; *Cathedral; *Walk on the ramparts. — *Comp. Plan*, p. 331.

Lucca, formerly the capital of the duchy of that name and now of a province, with 20,400 inhab., is an antiquated place situated in a fertile plain, with well-preserved fortifications, and many interesting churches. '*Lucca l'industriosa*' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods and oil. Lucca is one of the pleasantest provincial towns in Italy.

Lucca (Roman *Luca*) was founded at a very remote period. It first belonged to Etruria, afterwards to Liguria, and after its capture by the Romans in 177 B. C., it was garrisoned by a Roman colony and was included in the province of Gallia Cisalpina. In B. C. 56, *Julius Caesar*, who was then governor of Gaul, held a conference here with Pompey and Crassus, with whom he had been associated since B. C. 60, in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the remains of the Roman *Amphitheatre* near S. Frediano. After the fall of the Roman Empire, Lucca belonged successively to the Goths, Lombards, and Franks, then became a duchy, and in the 12th cent. a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to *Ugucione della Faggiuola* of Arezzo, the warlike governor of Pisa. Dante resided with his friend Ugucione at Lucca in 1314, and there became enamoured of the youthful *Gentucca* (*Purgatorio* xxiv. 23), but he does not describe the inhabitants in very flattering terms (*Inferno* xxi. 41). After the expulsion of Ugucione, Lucca fell in 1325 into the hands of the powerful *Castruccio Castracani degli Interminelli* of Lucca, who was also master of Pisa and Pistoja. On 23rd Sept. 1325 he defeated the Florentines at Altopascio, and in 1327 was nominated imperial governor of Tuscany by Emp. Lewis the Bavarian. On his death in 1328 the power of Lucca declined; its next master was *Martino della Scala*; it subsequently came into the possession of Pisa, but in 1369 purchased its freedom from Charles IV. for 300,000 florins, and remained independent till the invasion of the French in 1799. In 1805 Napoleon gave Lucca as a principality to his sister *Elisa Bacciocchi* in 1814 it came into the possession of the dukes of Parma of the house of Bourbon, who in 1847 ceded it to Tuscany.

IN THE HISTORY OF MEDIEVAL ARCHITECTURE, Lucca, like Pisa, occupied an important position at a very early period. The churches of *S. Frediano* and *S. Michele* were both founded upwards of a thousand years ago, though probably little now remains of the original edifices. The columns in *S. Frediano*, like those of the early Christian basilicas of Rome, are antique. The taste for building, probably stimulated by rivalry with Pisa, was again revived in the 12th cent., when the older churches were altered and restored, doubtless in accordance with Pisan models. — Towards the end of the 15th cent., *Matteo Civitali* (1435-1501), one of the most pleasing sculptors of the early Renaissance, resided, and produced numerous works, at Lucca. His style somewhat resembles the best pictures of that period, and, though full of life, is of a graceful

and gentle character, contrasting especially with Donatello. — The pictures of *Fra Bartolommeo* in the cathedral and the Palazzo Pubblico are also worthy of notice.

Immediately on quitting the station, we perceive above the rampsarts, to the right, the handsome cathedral, which we reach in 10 min. through the Porta S. Pietro.

The **Cathedral of S. Martino* (Pl. 1; D, 3) was erected in 1060-70 in the Romanesque style by *Bishop Anselmo Badagio* (the later Pope Alexander II.), but afterwards frequently restored. The choir-apse and the aisles date from the original building, though the latter received Gothic windows and buttresses (chiefly on the N. side) in the course of an extensive restoration in the latter half of the 14th cent., when the nave and transepts were rebuilt in the Gothic style. The sumptuous façade, added by *Guidetto* in 1204, is embellished with a fine group of St. Martin and the beggar (14th cent.). The labyrinth on the pier to the right symbolises the erring paths of human life. The ornamentation inside the vestibule was begun in 1233; the reliefs represent the history of St. Martin and the emblems of the Months. Over the door is St. Regulus on the right, and a Descent from the Cross on the left by *Niccolò Pisano* (spoiled); below, Adoration of the Magi, of *Pisano's* school. The church is entered by three doors of carved wood.

The **INTERIOR* (altarpieces *all covered on week-days), which has recently undergone a thorough restoration, is in the form of a Latin cross, with nave and aisles 91 yds. in length, transept 39, and nave 28 yds. in width. The nave has pillars and round arches, above which, as in northern Gothic churches, is a clerestory (with large windows and rich tracery) over the aisles and carried across the transept, which it also intersects longitudinally. The old frescoes on the vaulting were restored in 1858.

The stained glass in the side-windows is modern, those in the choir by *Pandolfo di Ugolino da Pisa* (1485). — 1st Altar on the right, Nativity by *Passignano*; 2nd, Adoration of the Magi, by *F. Zuccherò*; 3rd, Last Supper, by *Tintoretto*; 4th, Crucifixion, by *Passignano*; *Pulpit by *Matteo Civitali*, with rich ornamentation (1498). Above the adjoining entrance to the sacristy is an organ-screen of 1481. — In the SACRISTY a *Madonna with SS. Clement, Peter, Paul, and Sebastian; above, a Pietà, below a fine predella by *Dom. Ghirlandajo*. On the wall St. Petronilla, by *Daniele da Volterra*. The holy water font is by the same master. — The **Croce dei Pisani*, in the treasury, beautifully executed in 1350 by *Bettuccio Baroni*, in silver, gilded, originally belonged to the Pisans, but was carried off by the inhabitants of Lucca (not shown except by special permission, to be procured on the previous day; apply to the custodian).

The RIGHT TRANSEPT contains the beautiful marble *Monument of *Pietro a Noceto*, secretary of Pope Nicholas V., by *Matteo Civitali* (1472); by the same master, on the wall to the right, is the simple tomb with bust of Count Domenico Bertini (1479); also in the following CAPPELLA DEL SACRAMENTO (enclosed by a railing) two *Angels in an attitude of adoration and (adjoining the choir) the *ALTAR OF ST. REGULUS, with St. Sebastian and John the Baptist and beautiful reliefs (1484). To the left of the choir the ALTAR OF LIBERTY, which Lucca recovered in 1369 from Emp. Charles IV. (inscription: *Christo liberatori atque divinis tutelaribus*), with a Resurrection by *Giov. da Bologna* (1579). In the following CAPPELLA DEL SANTUARIO, a *Madonna with SS. Stephen and John and a beautiful angel with a musical instrument, by *Fra Bartolommeo* (1509; in excellent preservation): 'a noble picture this, full of gentle elegance, Leonardesque in science and in execution, and graced with the prettiest finesses of the brush, bathed

in a warm and airy vapour, and firm of outline and touch' (C. & C.). The decorations of the pilasters are by *Civitali*. — The LEFT TRANSEPT contains the "Sarcophagus of Ilaria del Carretto (d. 1405), by *Jacopo della Quercia* (1413), one of the earliest works of the Renaissance.

In the NAVE is "IL TEMPIETTO, a small octagonal chapel of marble, partially gilded, erected in 1484 by *M. Civitali*, and containing the *Volto Santo di Lucca*, an ancient crucifix in cedar-wood, said by tradition to have been made by *St. Nicodemus*, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. It is shown publicly three times a year only. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite side a statue of *St. Sebastian*, also by *Civitali*.

In the LEFT AISLE, 5th altar (from the entrance), Visitation of the Virgin, by *Jacopo Ligozzi*. — Over the 2nd altar, Presentation in the Temple, by *Al. Allori*. On the left of the entrance, Descent from the Cross, and *St. Nicodemus* carving the *Volto Santo*, frescoes by *Cosimo Rosselli*. On the pavement of the nave, inlaid work of coloured stones, representing *Solomon's Judgment*.

The CHAPTER LIBRARY is very rich in mediæval miniatures.

At the back of the cathedral is the *Archiepiscopal Palace*, and beyond it the small Gothic chapel of *Sta. Maria della Rosa* (1333).

S. Giovanni (Pl. 4; D, 3), near the cathedral, is a basilica of the 12th cent., with aisles and transept. The façade is modern, with the exception of the portal, over which there is a relief of the *Madonna* with the *Apostles* of the 12th cent., and groups of animals on the right and left.

In the INTERIOR the flat coffered ceiling is supported by ten columns, of which the shafts and some of the capitals are probably ancient. In the left aisle a monument to *Giov. Farina* (d. 1847). — Adjoining the left transept is a venerable *Baptistery*, with a Gothic vaulted roof of the 14th century. On the left wall is a *St. Catharine*, a fresco of the 15th century. An ancient font, more than 6 ft. below the present level of the pavement, has been exhumed in the centre since 1887.

A little to the N.W. stands the small church of *S. Giusto*, with a fine portal of the 12th century. Near this spot stood the palace of the Lombard kings.

Farther to the W. is the PIAZZA GRANDE (Pl. C, D, 3), where a monument, by *Bartolini*, was erected to the *Duchess Marie Louise* in 1843, in recognition of the service rendered by her to the town in constructing an aqueduct in 1823-32. In the adjoining PIAZZA DEL GIGLIO (Pl. D, 3) is a marble *Statue of Garibaldi*, by *Lucchesi* (1889).

On the W. side of the Piazza Grande is situated the **Palazzo Pubblico** (Pl. 10; C, 3), formerly *Pal. Ducale*, begun in 1578 from designs by *Ammanati*, but still incomplete. On the first floor is a **Picture Gallery* (*Pinacoteca*; open daily 10-2, closed on Mondays and high festivals); entrance in the archway leading to the second court.

1. Room. 3. *And. del Sarto*, Holy Family (replica of that in the Palazzo Pitti); 5. *Pontorno*, Giuliano de' Medici; 12. *Sodoma*, Christ (retouched); 15. *Tintoretto*, St. Mark releasing a slave (small replica of that in the Accademia at Venice, p. 224); 20. *Guido Reni*, Crucifixion, with saints; 23. *A. Bronzino*, Don Garzia de' Medici; 25. *A. Bronzino*, Ferdinando de'

Medici; *Vasari*, 29. Immaculate Conception, 27. St. Eustace, *30. St. Blaise; 31. *Unknown artist*, Portrait of a boy; 37. *Amico Aspertini*, Madonna with saints; 39. *Sustermans*, Vittoria della Rovere with her son Cosimo III. de' Medici; *40. *Tintoretto*, Portrait; 42. *Brea di Nizza*, Madonna with saints; 45. *Tintoretto*, Portrait; 46. *Marco Vecelli* (not *Titian*), Holy Family and St. Catharine (injured); 60. *Beccafumi*, Moderation of Scipio; 63. *P. Paolini*, Birth of John the Baptist; 70. *Bronzino*, Cosimo I. de' Medici. — A case in the centre contains coins and medals; another at the end-wall contains antiquities in gold and bronze.

II. Room. 1. *Batoni*, St. Bartholomew; 2. *P. Paolini*, Madonna with saints (1643). *3. *Fra Bartolommeo*, Madonna della Misericordia, with portraits of the Moncalieri family, of 1515 (formerly in S. Romano), injured by restoration. — 'The classic movement of the principal figure, the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutiae unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the fingers with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bends' (*C. & C.*). On an easel, **Giulio Romano*, Madonna (with the features of Raphael's 'Fornarina' in the Palazzo Barberini at Rome); 9. *Domenichino*, Samson; *10. *Fra Bartolommeo*, God the Father with Mary Magdalene and St. Catharine of Siena, 1509 (formerly in S. Romano), also injured by restoration. — 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redolent of Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape-tints, and by chiaroscuro after the method of Da Vinci in the Mona Lisa, or of Raphael in the portrait of Leo the Tenth' (*C. & C.*).

III. Room. 1. *Bassano*, Peasants in a winter landscape; 3. *Rembrandt* (?), Portrait (retouched throughout); *8. *Sustermans*, Female portrait; 10. *Lanfranco*, S. Lorenzo; 14. *Rutilio Manetti*, Triumph of David; 18. *Gessi*, Adoration of the Magi.

IV. Room. 9. *S. Botticelli*, St. Barbara; 15, 18. *Borgognone*, Battles; *16. *Fra Filippo Lippi*, Madonna with saints; above, God the Father and Annunciation.

From R. II. we enter the V. Room. To the right: 3. Intarsia work of the 15th cent.; 4. Choir-stalls from the cathedral (1452-57); door with intarsia work, 15th cent.; 6. Crucifix of 1288; 7, 12. Cabinets with ecclesiastical vestments of silk and brocade (Lucca); 9. Wooden altar with marble statues of the Madonna, St. Martin, and St. Michael (Pisan School); 10. Madonna of the *Pisan School*. On the exit-wall: 13. Choir-stall by *Cristoforo da Lendinara* (1488); 22. Annunciation (said to be a youthful work of *Civitali*, but the angel alone has any pretension to genuineness); 32. St. Silas, a marble statue of the 15th cent.; 35. Death and Assumption of the Virgin, painted, wood-carvings of the 15th cent., attributed to *Civitali*; 40. Choir-stalls from the cathedral (restored). — The adjoining room contains modern paintings and sculptures of no importance.

Not far from the Piazza Grande (in the Via della Rotonda, the first side-street to the right) is the church of *S. Alessandro*, a simple structure completed before 1080, with fine antique columns. — A little farther on, also in the Via della Rotonda, at the end of the street diverging to the left opposite the 'Croce di Malta' hotel, is situated —

S. Romano (Pl. 8; C, 3), which existed as early as the 8th cent., but was remodelled in bad taste in the 17th by *Vincenzo Buonamici*. At the back of the high-altar is the monument of St. Romanus, with a Pietà above, and a recumbent figure of the saint below, with painted armour, by *Matteo Civitali*.

From the Piazza Grande we proceed to the left to —

S. Michele (Pl. 6; D, 6), founded in 764 by Teutprandus and his wife Gumpranda. The over-decorated façade of 1288, rising high above the nave, and surmounted by a figure of the angel with brazen wings, was begun in the 12th and completed in the 13th century. The row of columns on the S. side was added in 1377. The statue of the Madonna at the corner is by *Civitati*. The altarpiece at the 1st altar to the right is a group of saints by *Filippino Lippi*. The chapel to the left of the choir contains, on the left wall, a relief of the Madonna by *Raffaello da Montelupo*.

The *Palazzo Pretorio*, in the early Renaissance style of the 15th cent., is also situated in the Piazza S. Michele. — To the S. of the church rises the statue of *F. Burlamacchi* (d. 1548), by Cambi, erected in 1833. — The Via Calderia leads hence to *S. Salvatore* (*Misericordia*), over the doors of which are sculptures of the 12th century. By the side-door is a figure of St. Nicholas, by Biduinus.

On the N. side of the town is situated —

***S. Frediano** (Pl. 2; D, 2), a basilica of the 7th cent., founded by the Lombard kings Bertharic and Cunibert, in honour of St. Frigidianus, an Irishman, who was bishop of Lucca in 560-78. The present façade was erected in the 12th cent. on the site of the former apse; the Ascension in mosaic of the same period with which it is adorned was restored in 1827. The exterior deviates from the Tuscan-Romanesque style in having perpendicular bands and colonnades with straight architraves. The nave was originally flanked with double aisles, the outer of which have been converted into chapels. Most of the 22 columns are antique.

INTERIOR. On the entrance-wall are two frescoes: to the left, Madonna and saints, by *Amico Aspertini*, a pupil of Fr. Francia; on the right, *Visitation, by *Rid. Ghirlandajo* (injured). — Left Aisle: The *CAPPELLA DI S. AGOSTINO (2nd to the left) contains two old *Frescoes by *Amico Aspertini*, judiciously retouched by *Michele Ridolfi*. On the ceiling God the Father, surrounded by angels, prophets, and sibyls; in the lunette to the left the Entombment; below it, to the left, an image of Christ found in the sea (*Volto Santo*, p. 331), drawn by two oxen, to the right St. Augustine, baptised by St. Ambrosius at Milan. In the lunette on the wall, on the right, St. Augustine instructing his pupils, and presenting them with the rules of his order; below, to the left, the Nativity and Adoration of the Magi; on the right, S. Frigidiano miraculously checking an inundation of the sea. — In the CAPPELLA DEL S. SACRAMENTO (4th to the left), an altar with a *Madonna and four saints in relief by *Jacobus magistri Petri de Senis* (*Jacopo della Quercia*; 1422); above, four prophets in high relief; below, low reliefs of *Martyrdoms, a Pieta, etc. (1422). Opposite are the tombstones (damaged) of Federigo Trenta, founder of the chapel, and his wife, by the same artist (1416).

RIGHT AISLE. In front is the ancient font, with stiff reliefs, according to a doubtful inscription by *Magister Robertus* (1151); by the wall is the more modern font by *Matteo Civitali* or his brother *Niccolò*; at the back of the first, Annunciation, of the *School of the della Robbia*. The 2nd chapel on the right contains the tomb of St. Zita, the patroness of Lucca, mentioned by Dante (*Inferno* xxi. 38). In the 5th chapel on the right is a painted relief of the Death and Assumption of the Virgin, by *Matteo Civitali*, and a *Coronation of Mary, below, king David and Solomon, St. Anselm, and St. Augustine, by *Francesco Francia* (both covered). At the foot of the picture are four scenes from the history of the Augustinian Order.

We now cross the Piazza S. Frediano, which adjoins the church on the E., and turning either to the right or left reach an entrance to the *Piazza del Mercato* (Pl. D, 2), or vegetable-market, the houses enclosing which are built upon the foundations of a Roman **Amphitheatre** dating from the early Imperial period. Two series of the arcades, of 54 arches each, are still visible on the outside; length 135 yds., width 105 yds.; the arena (the present market-place) 87½ by 58 yds. — Remains of an ancient *Theatre* are also shown near the church of *S. Maria di Corte Landini*.

To the E. is situated *S. Francesco* (Pl. 3; E, 2), erected in 1442, containing the monuments of the poet Giov. Guidiccioni (16th cent.) and of the celebrated Castruccio Castracani (d. 1328; p. 329). It is now used as a military magazine.

Most of the smaller churches have retained their early mediæval character almost unimpaired. Among those in the inner town are *S. Maria Bianca* or *foris portam* (9th cent.), *S. Giulia* (10th cent.), *S. Anastasio* (11th cent.), and *S. Cristoforo* (11th cent.). The last contains the tomb of Civitali (between the 1st and 2nd pillar on the right).

Among the numerous charitable institutions of Lucca may be mentioned the *Deposito di Mendicizia* (poor-house), established in the Italian-Gothic *Palazzo Borghi*, with a lofty tower, erected in 1413 by *Paolo Guinigi*, chief of one of the most powerful families of Lucca. — Of the *Libraries* the most interesting are, besides the Chapter Library (p. 331), the *Archiepiscopal*, containing 20 valuable MSS. and 400 rare editions, and the *Biblioteca Reale*, in the Via S. Giorgio, with MSS. (including Latin poems of Tasso, written by his own hand) and early specimens of printing.

A spare hour should be devoted to a *WALK ON THE RAMPARTS, which afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity. In the grounds on the S. side is the monument of *Charles III. of Spain* (Pl. 15; B, 3), erected by his grand-daughter the Duchess Marie Louise, in 1822. A little to the E. of it is a pleasant café (Pl. C, 4), in front of which is a marble statue of *Victor Emanuel II.* (1885). Farther on a marble bust of *Giuseppe Mazzini* (Pl. 17; E, 4) was erected in 1890.

The ENVIRONS of Lucca are beautiful, and many of the pleasant villas are comfortably furnished for the reception of strangers, but in summer the country is hot and destitute of shade.

The traveller should visit the (3 M.) royal **Villa di Marlia*, with its beautiful grounds, fine points of view, and fountains, resembling Marly at Paris (whence the name), and with a Greek chapel containing old paintings, etc. (permission must be obtained at Lucca). The road thither leads through the Porta S. Maria, and then diverges to the right from that to the Baths of Lucca.

On the road to Viareggio, about 6 M. to the W., near the *Lake of Massaciucoli*, are situated the Roman ruins known as the *Bagni di Nerone*, with beautiful environs. — The *Aqueduct* to the S. of Lucca, with its 459 arches, recalls the *Campagna* of Rome.

LUCCA.

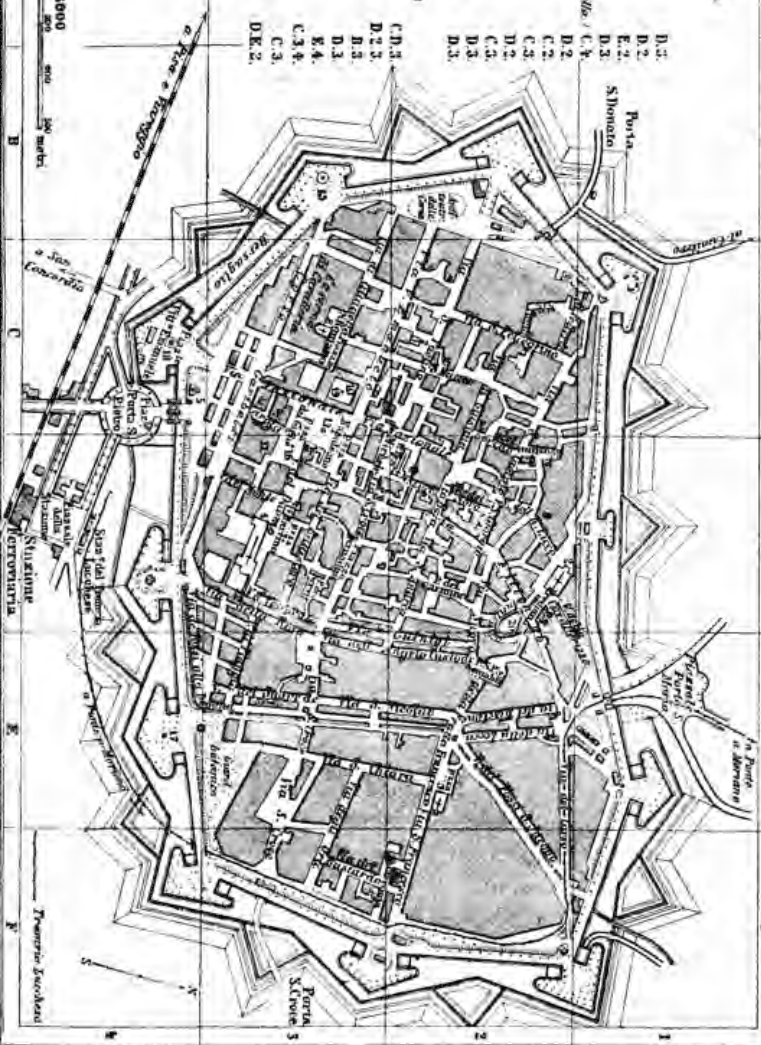
Chlorophyll:

1. *Pluvinet* & *Martinet*
2. *S. Prothetto*
3. *S. Prothetto*
4. *S. Guinetta*
5. *La Madonna*
6. *S. Michele*
7. *S. Piazina*
8. *S. Romano*
9. *Liceo*
10. *Foligno provinciale*
11. *Ristoro del figlio*
12. *Teatro*

Monumenti

13. *Karya luisa*
14. *Burhamacchi*
15. *Carlo III*
16. *Gerthaldi*
17. *Ghis. Mazzoni*
18. *Tat. Zimareale*
19. *P. Corvara*
20. *Infinito in colico*

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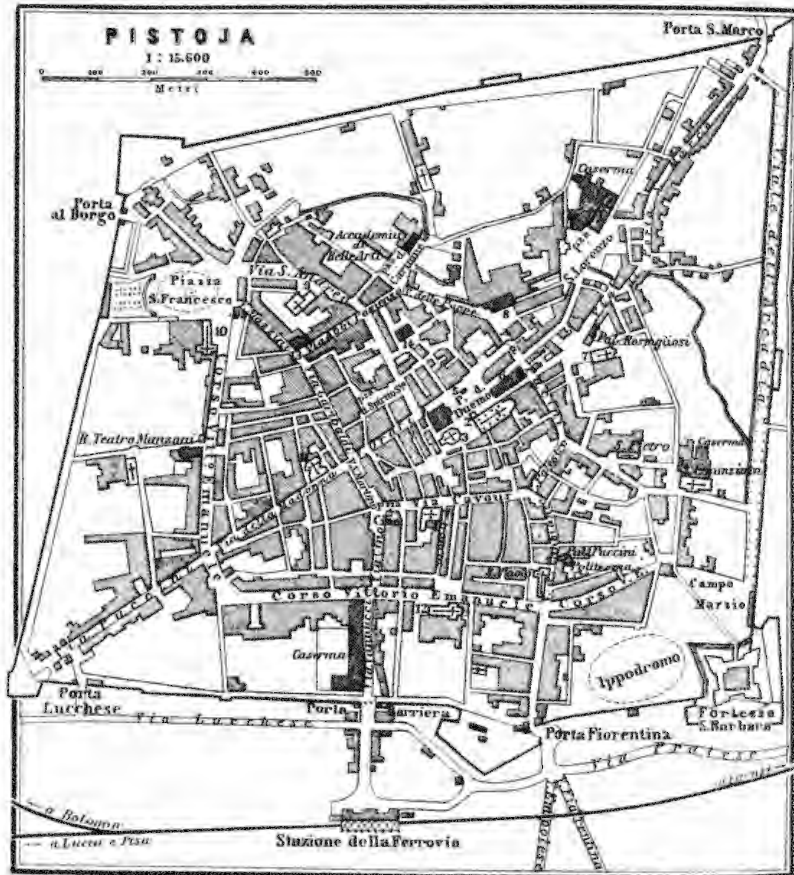
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REVIEWS OF LITERATURE

Geograph. Ann. 7. N. 4. 1916. S. 1-10.

Porta S. Marco

A horizontal scale bar labeled "Metre" with markings at 0, 100, 200, 300, 400, and 500.



About 15½ M. to the N. of Lucca, in a hilly district, lie the BATHS OF LUCCA, reached by steam-tramway (in 40 min.) to *Ponte a Moriano* (see p. 329) and omnibus thence in 1½ hr. (fare 2¼ fr.; carr. from Lucca in 2 hrs., 12-15 fr.). The tramway ascends the high-road through the valley of the *Serchio*, a stream which is generally very low in summer, but sometimes swells to a violent torrent, and is confined by embankments for a long distance. The line passes *S. Pier a Vico* and ends at *Ponte a Moriano* (5 M. from the Porta S. Maria at Lucca), opposite the high-lying village of *Moriano*. The road thence to the Baths continues to ascend the valley of the *Serchio*, traversing charming hill-country. Above *Borgo a Mozzano* is the *Ponte della Maddalena*, which is said to have been built in 1322 by Castruccio; it is sometimes called the *Ponte del Diavolo*, from the peculiarity of its construction. About 1 M. beyond it the road enters the valley of the *Lima*, another stream which is nearly dry in summer, and which is crossed near *Fornoli* by a suspension-bridge constructed in 1860. Between this point and the baths there are roads on both banks of the river.

The **Bagni di Lucca** (ca. 410 ft.), which were known in the middle ages, with springs varying in temperature from 86° to 129° Fahr., consist of several different villages in the valley of the *Lima*, connected by shady walks, and containing 9200 inhabitants. **Ponte a Serraglio**, the chief of these villages, which we reach first, is picturesquely situated on the bend of the rivulet. (**Pagnini's Hôtel d'Europe et d'Amérique*, R. 3, D. 4, L. & A. 1½, pension 8 fr.; **Pera's Hôtel New York*, *Grand Hôtel des Bains de Lucques*, similar charges. *Cafés Posta* and *Italia*, in the Piazza del Ponte. *Physicians*, Dr. Giorgi, Dr. Marchi. *Chemist*, Lencioni. Shops poor. Good carriages and donkeys.) Adjoining the Hôtel Pagnini, on the Lima, is the *Royal Casino Ridotti*, with billiard, reading, and ball rooms. A little farther on, at the entrance to the side-valley, is the *Nuovo Ospedale*, built by Prince Demidoff.

Beautiful avenues ascend gradually from Ponte a Serraglio to the villages of (1 M.) *Villa* and (¾ M.) *Bagni Caldi* (**Hôt. du Parc*, pens. 6-8 fr.; **Hôtel Vittoria*; *Hôtel Continental*; *Hôt. du Pavillon*; *Queen Victoria*, all with gardens; physicians, Dr. Gason, Dr. Cherubini; Betti, English chemist), where are the best and quietest apartments (pleasanteest on the river-side of the main street), the English Church (services in summer at 11 & 5, conducted by the English chaplain from Pisa, p. 318), and a Casino (with reading and ball-rooms, concerts, etc.). — To the baths of Lucca belong also the establishments of *Bernabò* (comfortable; named after an inhabitant of Pistoja cured here in the 16th cent.), *Docce Bassi*, and *S. Giovanni*.

The valley of the Lima is cool and well-shaded, chiefly with chestnut trees, and is a healthy summer-residence, affording pleasant walks. Only the paths between Ponte a Serraglio and Villa and Bagni Caldi are provided with benches. Beautiful excursions may also be taken among the mountains, such as to the village of *Lugliano*, and to the watch-tower of *Sargilio* (on donkey-back; fatiguing), which on clear days commands an extensive view over land and sea. — *Boscungio* (p. 310) may be reached hence in about 6 hrs. (carr. and pair 40-45 fr., including an extra horse for ascending the hill).

The RAILWAY TO PISTOJA at first traverses the plain to the E. A little to the S. lies the *Lago di Bientina*. 18 M. *Tassignano*; 20½ M. *Porcari*; 23 M. *Altopascio*; 26 M. *Montecarlo S. Salvatore*.

29 M. **Pescia** (*Posta*), a small town, situated about 1½ M. to the N. on the river of that name, which the railway crosses, in a beautiful district, with silk and paper manufactories. The *Cathedral* has remains of a façade of 1306 and a fine monument of Baldassare Turrini by *Raffaello da Montelupo*, a pupil of Michael Angelo. Raphael's Madonna del Baldacchino (p. 416) adorned this church until 1697. — 31 M. *Borgo a Buggiano*.

33½ M. **Monte Catini** (**Grand Hôtel de la Pair*, R. from 3, D. 5,

B. 1, A. 1 fr., L. 60 c.; **Locanda Maggiore*, similar charges; *Alb. Gabbrielli*, less expensive; also numerous pensions), where Ugucione della Faggiuola (p. 329) defeated the Florentines on 29th Aug., 1315. The warm baths *Bagni di Monte Catini* (**Corona d'Italia*, pens. 8 fr.) in the vicinity are well fitted up and attract many visitors.

The line intersects the rich valley of the *Nievole*. — 34 M. *Pieve*, the station for **Monsummano** on a conical eminence to the right, with warm springs, and a *Monument to Giuseppe Giusti*, by Fantacchiotti, erected in 1879. Near it is a *Grotto* with hot vapour, discovered in 1852, famous for the cures of rheumatism, gout, and paralysis which it has effected. The *Stabilimento* (well spoken of) is well fitted up (R. 2-5, pension 12½-15 fr., baths included). — The train now passes through a tunnel and reaches (38½ M.) *Serravalle*, which was an important frontier-fortress during the wars between Lucca and Pistoja. — 41½ M. *Pistoja*.

Pistoja. — **Hotels.** GLOBO & LONDRA, R., L., & A. 3, B. 1, déj. incl. wine 2½, D. incl. wine 5, pens. 9, omn. ½ fr., with good trattoria and caffè; IL GIAPPONE; both in the Piazza Cino. — ALBERGO & TRATTORIA ROSSINI, Via Cavour, opposite the church of S. Giovanni, unpretending. — **Trattoria la Toscana*, Via Garibaldi 930; **Railway Restaurant*. — *Wine and Beer at Giannini's*, outside the Porta Barriera, near the station.

Post Office in the Piazza Cino. — See *Plan*, p. 335.

Cab with one horse 60, with two horses 80 c. per drive; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30 c.

Principal Attractions (1 day). S. Giovanni Fuoricivitas; **Cathedral*; Baptistery; **Ospedale del Ceppo*; **S. Andrea*; **Madonna dell' Umiltà*.

Pistoja, a pleasant little town with 13,500 inhab., is loftily situated in the vicinity of the *Ombrone*, a small tributary of the Arno, in a fertile district, and at the junction of the Leghorn-Pisa-Florence and Bologna-Florence railway lines. It has broad, well-built streets, and important manufactories of guns and iron-wares. Pistols are said to have been invented at Pistoja, and thence to derive their name. The wholesome air of Pistoja attracts many summer-visitors.

Pistoja, the Roman *Pistoria*, near which Catiline was defeated and slain, B.C. 62, was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the *Cancellieri* and *Panciatichi*, or *Black* and *White* parties, mentioned by Dante (*Inferno* xxiv. 143), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. Pistoja had to surrender to Florence in 1351. It was the birthplace of the celebrated jurist and poet *Cino*, a contemporary of Dante, and of the satirist *Niccolò Fortiguerra* (1674-1735), author of the *Ricciardetto*.

In the HISTORY OF ART, Pistoja, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages, and was foremost among the Tuscan republics in fostering artistic progress. The older churches, such as the *Cathedral* and *S. Andrea*, exhibit a leaning to the Pisan style, which was extensively in vogue in the 12th century. At Pistoja we also meet with many of the earliest attempts at sculpture in Tuscany, which are much ruder than contemporaneous German and French works of the same kind, and with several of the names of the oldest artists (*Gruamons* and *Adeodatus*). After the

14th cent. Pistoja became dependent on Florence both politically and in the province of art. The town continued to be wealthy and ambitious enough to patronise artists, but thenceforth those of Florence were always employed. Of the *Goldsmith's Art* we have an important specimen in the silver altar in the Cathedral.

We follow the Via Cino, leading from the station and intersecting the Corso Vittorio Emanuele at a right angle, as far as the Piazza Cino, and turning here to the right into the Via Cavour, soon reach the old Tuscan-Romanesque church of —

S. Giovanni Fuoricivitas (*Evangelista*; Pl. 1), erected outside the city walls about 1160, with a somewhat overlaid façade adorned in Pisan fashion with rows of columns. Over the side-entrance is a relief representing the Eucharist by *Gruamons*, as an inscription on the architrave records (12th cent.).

INTERIOR. On the right is the **Pulpit*, adorned with reliefs on three sides by *Fra Guglielmo*, a pupil of *Niccolò Pisano*, whose antique style he followed (about 1270); in front, the symbols of the Evangelists; on the left, a handsome basin for holy water by *Giov. Pisano* (much injured), supported by the cardinal virtues, with allegorical figures above. On the right, the **Visitation of Mary*, a life-size group in terracotta, above *Fra Paolino* (?).

Opposite is the *Pal. Panciatichi-Cellesi*. — Following the Via Cavour, and diverging from it by the Via S. Matteo, the third side-street to the left, we reach the PIAZZA. On the right rises the —

***Cathedral** (*S. Jacopo*; Pl. 2) of the 12th cent., remodelled in the 13th, with an apse added in 1599 by *Jacopo Lafri*. In the vestibule are faded frescoes by *Giovanni Cristiani da Pistoja* (14th cent.), and fine glazed mosaics by the *Robbia*. Over the principal entrance a good bas-relief in terracotta (Madonna surrounded by angels) by *Andrea della Robbia* (1505). The barrel-vaulting is adorned with coffering and rich fruit-garlands.

THE INTERIOR, sadly marred by alterations, consists of nave and aisles borne by sixteen columns and two buttresses. — By the wall of the entrance is the Font, adorned with a large relief (Baptism of Christ) and four smaller ones (History of the Baptist) by *Andrea Ferrucci da Fiesole* (d. 1526); to the left the tomb of Bishop Atto (14th cent.), with reliefs dating from an earlier monument. — At the beginning of the RIGHT AISLE is the **Monument of the jurist and poet Cino da Pistoja* (d. 1336; see p. 336), by the Sienese master *Cellino di Nese* (1337). The basrelief represents Cino lecturing to nine pupils, among them Petrarch, who afterwards composed a sonnet on his death, exhorting the women to mourn for Cino as the poet of love. — Opposite, in the LEFT AISLE, the **Monument of Cardinal Portegueria* (d. 1473), by *Andrea Verrocchio* (whose clay model is in South Kensington Museum). Above is Christ in the Mandorla, supported by angels, beneath, Faith, **Hope*, and Charity. The unattractive sarcophagus, with angels and the bust of the deceased, and the frame round the whole, are later additions. — The CAPPELLA DEL SACRAMENTO (left of the choir) contains a **Madonna with St. John the Baptist and St. Zenobius* by *Lorenzo di Credi* (d. 1513), the finest and oldest of his altarpieces, the figures strongly reminiscent of Da Vinci (covered). To the left, High relief bust of Bishop Donato de' Medici by *A. Rossellino* (1475). — Behind the HIGH ALTAR a Resurrection by *Angelo Bronzino*. Beautifully inlaid choir-stalls; in front of the altar a fine bronze candelabrum (15th cent.). — In the CAPPELLA S. JACOPO (right of the choir) a rich **Silver Altar* executed in the 13th and 14th cent. (covered; sacristan 1/2 fr.): at the top, the oldest part, is Christ in the Mandorla, in a niche beneath is a sitting statue of St. James, surrounded by apostles

and prophets, by *Simone di Ser Memmo* and other masters, in the middle of the 14th cent. (above are some figures of a still older work); below is a large silver tableau with wings; in the centre fifteen reliefs of subjects from the New Testament and apostles, by *Andrea di Jacopo d'Ognabene* of Pistoja (1316); the wings consist of ten reliefs on the left, from the Old and New Testament by *Piero da Firenze* (1351), and *Nine on the right from the life of St. James by *Leonardo di Ser Giovanni*, pupil of Orcagna (1371). About 450 lbs. of silver are said to have been used in the execution of this work of art. — The Crypt, borne by six columns, is also modernised.

The campanile was originally a fortified tower (13th cent.), called Torre del Podestà, and still bears the arms of governors of the town. The three series of arches were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal ***Battistero** (*San Giovanni Battista*; Pl. 3), erected after 1339 by *Cellino di Nese* in the Italian-Gothic style, according to Vasari from a design by *Andrea Pisano*. On the exterior is a pulpit. The large square font (older than the building, and probably dating from 1256) is embellished with richly-decorated slabs (others of the same kind on the wall to the right). The principal portal with its fine wooden door is also worthy of notice. Closed for restoration in 1891.

Adjacent is the ***Palazzo Pretorio** (Pl. 4), formerly *del Podestà*, a building of the 14th cent., now containing the courts of justice. The picturesque quadrangle is enclosed by four round arches; the arcades and the façade are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldic style, restored in 1844. To the left of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507:

*Hic locus odit, amat, punit, conservat, honorat,
Nequitiam, leges, crimina, jura, probos.*

The piazza is adorned with a *Statue of Cardinal Forteguerra* (Pl. 5), a benefactor of the city, erected in 1863. — Opposite the Pal. Pretorio is the **Palazzo del Comune** (Pl. 6; originally *degli Anziani*), erected in the Italian-Gothic style in 1294-1385, with a vestibule. The black marble head near the middle window, is said to represent Filippo Tedici, who sought to betray the city to Castruccio. The large hall upstairs contains a good bust of Garibaldi by *Spertini* (1875), fine woodwork of 1534, frescoes by *Gerino da Pistoja* and his pupils, and a relief in marble of the *School of Verrocchio*, 1494, representing *Angels with armorial bearings. The small picture-gallery contains little of importance.

Passing between the cathedral and the Pal. del Comune (by the Via S. Bartolommeo), we next visit **S. Bartolommeo in Pantano** (Pl. 7), a basilica in the Tuscan-Romanesque style with open roof, borne by twelve columns, with very varied capitals, and two pillars. Sculptures on the façade by *Rodolfinus* of Christ and the Apostles, 1167; pulpit, with eight reliefs from the history of Christ, by *Guido da Como* (1250), borne by two lions and the statue of the sculptor (?). — The Via Porta Guidi to the right leads hence to the —

Ospedale del Ceppo (Pl. 8), erected in 1277, but afterwards rebuilt, with a long **Frieze consisting of reliefs in terracotta, beautifully coloured and glazed, representing the seven works of mercy, an enthroned Madonna, and four virtues (the last unglazed relief on the right was added in 1585); below, the Annunciation, Madonna in glory, and Conception, in medallions, by *Giovanni*, *Luca*, and *Girolamo della Robbia*, 1525-35. [Not far from here is the remarkable church of the **MADONNA DEL LETTO**, by *V. Vitoni*, containing a miraculous bed.] — We pass the Ospedale by the Via delle Pappe to the left, which leads to a small planted piazza, follow the Via del Carmine to the left, and the first side-street to the right, to —

***S. Andrea** (Pl. 9), a church of the 12th cent., and probably once the cathedral. On the architrave of the entrance are sculptures of 1196, representing the Adoration of the Magi with the inscription: 'Fecit hoc opus Gruamons magister bon. et Adeodat frater eius' (*Gruamons* and *Adeodatus*, 1160; see p. 336). Over the door is a small statue of St. Andrew in *Giov. Pisano's* style.

INTERIOR (if closed, entrance through the house to the left). The narrow nave and aisles are supported by twelve columns and two pillars. The hexagonal **Pulpit* with its numerous figures is one of the chief works of *Giovanni Pisano*, 1298-1301, a copy of that executed by his father at Pisa (p. 321); some of the details are by pupils. On five sides there are reliefs at the top, and at the corners are single figures: Aaron, Birth of Christ, David, Adoration of the Magi, Jeremiah, Massacre of the Innocents, Symbols of three of the Evangelists (the eagle, now wanting, probably served as a wooden lectern), Crucifixion, three Prophets, Last Judgment, three angels blowing trumpets; below these are six figures of *Sibyls (described by Burckhardt as suggestions or even as the models for Michael Angelo's sibyls) and on the pendentives twelve prophets, the whole being borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles.

Turning to the right we enter the Via S. Prospero, and turning again to the right we reach the Piazza S. Francesco with —

S. Francesco al Prato (Pl. 10), an Italian-Gothic church of 1294, with remarkable frescoes of the 14th cent., most of them probably by *Puccio Capanna*.

In the chapel to the left of the high-altar: Apotheosis of St. Augustine; in the choir: Life of St. Francis of Assisi, in a series of free reproductions of Giotto's frescoes at Assisi; 1st chapel to the right of the high-altar, various frescoes of the Franciscan legends (sadly injured); 2nd chapel, Miracles and martyrdom of S. Donnino. — The sacristy and chapter-house also contain frescoes of Scriptural subjects and of scenes from the life of St. Francis of Assisi.

We return by the Via Mazzini and the Via Garibaldi (with the *Pal. Cancellieri* on the right, No. 945) to the Piazza Cino, and proceed by a side-street to the right to —

***Madonna dell' Umiltà** (Pl. 11), with a bare façade, erected about 1509 by *Ventura Vitoni*, a pupil of Bramante. A fine oblong vestibule, with barrel-vaulting on each side of a central dome (as in the Cappella de' Pazzi, p. 390) leads to the handsome octagonal interior, with its elegant Corinthian wall-pilasters. The upper story and the dome are by *Vasari*.

On the way back to the station is —

S. Domenico (Pl. 12), in the Corso Vitt. Emanuele, erected in 1380.

INTERIOR. 2nd Altar on the right: Madonna and Child, *al fresco*, by *Fra Paolino da Pistoja*; two fine tombs. Right Transept: *Cappella Rospigliosi*, with the miracle of S. Carlo Borromeo, by *Jacopo da Empoli*, and two busts by *Bernini*. To the right in the Choir, St. Sebastian by *R. Ghirlandajo*. 2nd Altar on the left, Crucifixion with saints and 3rd Altar on the left, the Virgin and Thomas Aquinas, by *Fra Paolino da Pistoja*. Between the 4th and 6th Altars on the left, monument of the jurist Filippo Lazari (d. 1412), by *Antonio Rossellino* (1464). — The Cloisters are decorated with paintings by *Sebastiano Veronese* and others, 1596.

Farther on in the same street, to the left, is the church of S. PAOLO, with an Italian-Gothic façade and a painting by *Fra Paolino*. — In this neighbourhood is the church of S. PIETRO (Pl. 15), with an early-Tuscan exterior (unfinished), in which as late as the 16th cent. the mystic marriage of the bishop of Pistoja and the abbess of the Benedictine convent was celebrated. The interior has been modernized. In the right transept is a Madonna and saints by *Gerino da Pistoja* (1509), and in the left transept, a *Madonna with SS. Sebastian, Gregory, James, and Anthony, by *Rid. Ghirlandajo*. — On the staircase in front of the church stands a pillar with Lombard ornamentation.

The *Biblioteca Fabbrioniana* (Pl. 13), and the *Biblioteca Forteguerra* (Pl. 14) were founded by two cardinals who were born here.

The *Villa Puccini*, 1½ M. to the N., has beautiful gardens and sculptures by Pampaloni and others.

The RAILWAY TO FLORENCE intersects a rich tract at the base of the Apennines. 46 M. *Montale-Agliana*. On the left the picturesque castle of *Montemurlo* comes into view, near which the Florentine republicans Baccio Valori and Filippo Strozzi were defeated and taken prisoners by the troops of Cosimo I. in 1537.

51 M. **Prato** (*Giardino*, Via Magnolfi; *Contrucci*, Piazza del Duomo; *Colonna*, Via dei Lanaioli; *Caffè di Marte*, Piazza del Duomo), a well-built town of 13,000 inhab., on the *Bisenzio*, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread and biscuits (*biscotti*, *cantucci*). It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under Cardona.

In the 15th cent. this small provincial town attracted numerous artists from Florence, so that a visit to it is indispensable to those who desire to be thoroughly acquainted with the EARLY RENAISSANCE style of Florence. An important work by *Donatello* and *Michelozzo*, an extensive composition in the style of *Robbia*, and a superb bronze screen bear testimony to the importance of Prato in the history of Renaissance sculpture. Among the painters of the place were *Filippo* and *Filippino Lippi*, *Botticelli*, and *Fra Diamante*. The church of the *Madonna delle Carceri* at Prato also forms a very striking example of Renaissance architecture. This edifice (erected by *Giuliano da Sangallo*) exhibits the transition from early to high Renaissance, and shows how anxiously the

architects of the day directed their attention to the design of a Greek cross covered with a dome.

From the station we follow the Via Magnolfi, the first street to the left, to the Piazza del Duomo.

IL DUOMO, begun in the 12th cent. in the Tuscan-Romanesque style, was completed by *Giovanni Pisano* in the 14th in the Gothic style. On the façade is a pulpit, adorned by *Donatello* and *Michelozzo*, after 1428, with *Reliefs (dancing children) and a fine bronze capital. From the pulpit the highly-revered *Sacra Cintola*, or 'girdle of the Virgin', preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a *Madonna with SS. Stephen and Lawrence in terracotta, by *Andrea della Robbia* (1489).

INTERIOR. Over the PRINCIPAL ENTRANCE the *Virgin delivering the girdle to St. Thomas, by *Ridolfo Ghirlandajo*. The CAPPELLA DELLA CINTOLA is adorned with *Mural Paintings by *Agnolo Gaddi* (an early work; 1365), from the life of the Virgin (presentation of her girdle to St. Thomas; discovery of the girdle in Palestine by a native of Prato). On the altar is a statuette of the Virgin by *Giovanni Pisano* (covered; cast in a room beside the sacristy); handsome bronze *Screen executed in 1444 by the Florentine *Bruno di Ser Lapo*, the frieze by *Pasquino di Matteo da Montepulciano* (1461). A small room adjoining the chapel contains reliefs (Death of the Virgin, Presentation of the Girdle) in the style of the School of Pisa; and a child in marble by *Desiderio da Settignano* (?). — In the CHOIR, at the back of the high-altar, are the *Histories of John the Baptist and St. Stephen by *Fra Filippo Lippi* (1456-64), the finest work of this master (somewhat injured): on the right (above) Birth and Naming of the Baptist; his Withdrawal to the wilderness and his Preaching; Dance of the daughter of Herodias; by the window, on the right: Beheading of St. John; above it a saint. On the left wall of the choir (above): Birth of St. Stephen, his Ordination and care for the poor; Stoning and Interment (among the admirable portrait-figures are Cardinal Carlo de' Medici, and, to the extreme right, the portrait of the painter himself). The continuation of the scene of the Stoning is on the window-wall; above it a saint; on the ceiling Evangelists (best light in the forenoon). The chapel to the left of the choir contains unimportant frescoes of the 14th century. The chapel to the right is embellished with frescoes by *Starnina* and *Ant. Viti* (14th cent.): to the right scenes from the life of the Virgin, to the left scenes from the life of St. Stephen. In the right transept, in a Gothic recess in the wall, is the Death of St. Bernard, also by *Fra Filippo Lippi* (very dark); *Statue of the Madonna (in clay), and a Pietà (relief, in marble), by the brothers *Da Majano* (1480). — In the nave, handsome round marble *PULPIT, resting on sphinxes and snakes, by *Mino da Fiesole* and *Ant. Rossellino*. The latter also executed the admirable reliefs (1473) of the Presentation of the Girdle, and of the Stoning and Mourning of St. Stephen.

The campanile, in the Lombard style, is by *Nic. di Cecco* (1340).

Not far from the cathedral, in the Via Borgo al Cornio, is the little church of *S. Lodovico* (called also *S. Vergine del buon Consiglio*), with a *Relief by *Andrea della Robbia* (generally shut, sacristan in Via S. Fabiano 219).

The Via Giuseppe Mazzoni leads from the cathedral to the PALAZZO COMUNALE, which contains a small picture-gallery on the first floor (fee 1/2 fr.).

1. *School of Giotto*, Madonna and saints; 2. *Taddeo Gaddi*, History of the Holy Girdle; *Fra Filippo Lippi*, *11. Madonna with St. Thomas and other saints, 12. Nativity; 16. *Filippino Lippi*, Madonna with John the Baptist and St. Stephen; 19. *Pupil of Lor. Monaco*, Madonna and saints

(1435); 22, 23. *Fra Filippo Lippi*, Madonna and saints, with predella; 18. *Giovanni da Milano*, Madonna with saints (14th cent.); two terracotta reliefs.

The *Fountain* in front of the palace is by Tacca; opposite is the *Palazzo Pretorio*, of the 13th century. — The *Via de' Banchi* leads hence to the church of *S. Domenico*, which was built in the 13th and restored in the 17th century.

The *Via Ricasoli*, the prolongation of the *Via Giuseppe Mazzoni*, leads to the *Piazza Venti Settembre* and the church of *S. FRANCESCO*; the chapter-house contains mural paintings by *Nic. di Pietro Gerini* and *Lor. di Niccolò* (14th cent.). The fine cloisters adjoining contain a monument of 1460. — The street to the left of the church leads to the piazza and church of —

**S. MARIA DELLE CARCERI*, erected in 1485-92 by *Giul. da Sangallo*, in the form of a Greek cross, with barrel-vaulting and a dome resting on an Attic story. The unfinished exterior of the church is finely adorned with marble. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists by *Andrea della Robbia* (1491). The small choir contains some very handsome stalls.

In the *Via della Madonna*, No. 4, is the *Pal. Novellucci*, with two fine bronze dragons by the windows. — A small shrine at the corner of the *Via S. Margherita* contains a **Madonna by Filippino Lippi* (1497).

From Prato to Florence, *viâ Campi*, STEAM TRAMWAY in 1½ hr.; fares 1 fr. 10 c. or 80 c. The cars start beside the *Madonna delle Carceri*.

From Prato a DILIGENCE (daily, 1 fr.) and an OMNIBUS (every day except Mon., 1 fr. 50, or 1 fr. 20 c., or 1 fr.) run through the picturesque and industrious *Val di Bisenzio* to *Vernio* (3 hrs.). The finest scenery begins at *Cojano*, where the valley contracts. At *S. Lucia* we traverse a gorge known as *Il Cavalciotto*. We then pass *La Briglia*, *Vajano*, *Carmignanello*, and *Mercatale* (Inn, unpretending), where the road leaves the *Bisenzio* to the left, and ascends the valley of its affluent the *Fiumenta*. About ¾ M. farther on is *S. Quirico di Vernio*, or simply *Vernio* (*Albergo della Posta*), the chief place of the valley, picturesquely situated on the left bank of the *Fiumenta* and at the foot of the *Montepiano*. Pedestrians can cover the whole distance in 4½ hours.

About 3 M. to the N.W. of Prato lies the little village of *Figline* (Trattoria), near which rises the *Monteferrato*, with a quarry of serpentine. This stone, known as 'marmo verde di Prato' is much used by the builders of Tuscany. — About 7 M. farther to the N. rises the *Monte d'Iavello* (3228 ft.), the ascent of which is easy and not destitute of interest. The inn-keeper at *Figline* provides a guide (1½ fr.) and horses (2 fr.). Those who prefer to return from the summit by a different route, descend the valley to the N. to (1 hr.) *Migliana* (Trattoria), or to the W. to (1 hr.) *Schignano* (Trattoria) and return by the high-road to *Figline* and Prato. To walk from *Migliana* to Prato about 4 hrs. are required.

55 M. *Calenzano*. — 57½ M. *Sesto Fiorentino* (Alb. d'Italia, tolerable) is the best starting-point for a visit to *Monte Morello* (3065 ft.; p. 428), which rises to the N. — 59½ M. *Castello* (p. 428); 60½ M. *Ponte a Rifredi* (p. 427). — 62 M. *Florence*.



50. Florence.

Arrival. There are two railway-stations at Florence: 1. STAZIONE CENTRALE S. MARIA NOVELLA (Pl. D, 3; Restaurant) for all the railways (approached from the Piazza della Stazione; egress for the northern line in the Via Luigi Alamanni; for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train ($\frac{3}{4}$ -1 $\frac{1}{2}$ fr.); *fiacre* 1 fr., at night 1 fr. 30 c., each box 50, travelling-bag 25 c., trilling gratuitly to railway-porter. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances. — 2. STAZIONE PORTA CROCE (Pl. I, 5) on the E. side of the town, the first stopping-place for the slow trains to Arezzo, Perugia, etc.; too far from the middle of the town for most travellers. — It has been resolved to build a large station outside the Porta S. Gallo.

Hotels. — *On the Lungarno*, best situation, from W. to E.: GRAND HÔTEL CONTINENTAL & DE LA PAIX; *DE LA VILLE, Piazza Manin (Pl. C, 3), R. 3 $\frac{1}{2}$ -4 $\frac{1}{2}$, L. 1, A. 1, B. 1 $\frac{1}{2}$, déj. 3 $\frac{1}{2}$, D. 5, pens. from 12 $\frac{1}{2}$, omn. 1 fr.; *ITALIE, principal entrance Borgognissanti 19 (Pl. C, 4), R. 3-6, L. 3 $\frac{1}{4}$, A. 1, B. 1 $\frac{1}{2}$, déj. 3 $\frac{1}{2}$, D. 5, pens. from 10, omn. 1 fr.; NEW YORK, Piazza Ponte alla Carraja 1 (Pl. D, 4), buildings at the back not so pleasant as that in front; GRANDE BRETAGNE & DE L'ARNO, Lungarno Acciajoli 8 (Pl. D, 5); FLORENCE & WASHINGTON, Lungarno Amerigo Vespucci 6, frequented by English and Americans, R. 3-5, L. 3 $\frac{1}{4}$, A. 1, B. 1 $\frac{1}{2}$, déj. 3, D. 5, pens. 10-14, omn. 1 fr. — HÔTEL DU SUD, near the Ponte Carraja; RUSSIE, Lungarno Acciajoli 10, R. 3-4, L. 3 $\frac{1}{4}$, A. 3 $\frac{1}{4}$, B. 1 $\frac{1}{2}$, déj. 2 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, pens. 8-10, omn. 1 $\frac{1}{2}$ fr.; PAOLI, Lungarno della Zecca Vecchia 12, well spoken of, R. 4-6 fr., L. 60 c., A. 3 $\frac{1}{4}$, B. 1 $\frac{1}{2}$, déj. incl. wine 3, D. incl. wine 5, pens. 10-12, omn. 1 $\frac{1}{2}$ fr.

Near the Cascine: VICTORIA, Lungarno Amer. Vespucci 44 (Pl. B, 2), well spoken of; CORONA D'ITALIA, also a pension, Via Palestro (Pl. B, 2); ANGLO-AMERICAN, Via Garibaldi 7 (Pl. B, 2), well spoken of, R., L., & A. 3 $\frac{1}{4}$ -5, B. 1, déj. 2 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, pens. 8-10, omn. 1 fr.; HÔT. & PENS. WESTMINSTER, Via Solferino 8 (Pl. B, 2), pens. incl. wine 8-10 fr.; HÔT. & PENS. ALLEANZA, Via Montebello 34 (Pl. C, 3), well spoken of, R. 3 fr., L. 60 c., A. 1 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, déj. 2 $\frac{1}{2}$, D. incl. wine 4 $\frac{1}{2}$, pens. 7-9 fr.; HÔT. LELLI DES ETATS UNIS, Via Montebello 38, pens. 7-9 fr., chiefly English guests, well spoken of; HÔTEL MONTEBELLO & CITTÀ DI MONACO, Via Curtatone 4 (Pl. C, 3), R., L., & A. 3-4, B. 1 $\frac{1}{4}$, déj. 3, D. 4, pens. 7 $\frac{1}{2}$, omn. 1 fr.

In or near the Via Tornabuoni: *HÔTEL DE LONDRES ET PENS. SUISSE, Via Tornabuoni 13, R., L., & A. 3 $\frac{1}{2}$, B. 1 $\frac{1}{4}$, D. 4, omn. 1, pens. 8-9 fr.; HÔTEL DU NORD, Piazza S. Trinità (Pl. D, 5), in the former Palazzo Bartolini-Salimbeni, well spoken of; HÔTEL DE L'EUROPE, Piazza S. Trinità (Pl. D, 5); ALB. & PENS. NAZIONALE, Via del Sole 3 (Pl. D, 4).

Near the Piazza della Signoria, between the Cathedral on the N. and the Arno on the S., most of them thoroughly Italian, with trattorie, but conveniently situated: *CAVOUR, Via Proconsolo 5 (Pl. F, 5), R. 2-3 $\frac{1}{2}$, L. 1 $\frac{1}{2}$, A. 1 $\frac{1}{2}$, déj. 3, D. with wine 4 $\frac{1}{2}$, B. 1 $\frac{1}{4}$, omn. 1, pens. 8 $\frac{1}{2}$ -10 fr.; *ALB. CENTRALE, formerly Luna, Via Condotta 12 (Pl. F, 5), D. incl. wine 4 fr.; HELVETIA, Via dei Leoni 14, at the back of the Palazzo Vecchio, R., L., & A. 3, B. 1 $\frac{1}{4}$, déj. 3, D. incl. wine 4 $\frac{1}{2}$, pens. 9, omn. 1 fr.; PORTA ROSSA, Via Porta Rossa (Pl. D, 5), R., L., & A. 4, B. 1 $\frac{1}{4}$, déj. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, pens. 8-12, omn. 3 $\frac{1}{4}$ fr., well spoken of; SPAGNA (Pl. E, 5), well spoken of, R., L., & A. 2 $\frac{1}{2}$, déj. incl. wine 2 $\frac{1}{2}$, D. incl. wine 4, pens. from 7, omn. 3 $\frac{1}{4}$ fr.; PATRIA; S. MARCO, R., L., & A. 2, déj. 1 $\frac{1}{2}$, D. 2 $\frac{1}{2}$, pens. 7, omn. 3 $\frac{1}{4}$ fr.; these three in the Via Calzajoli.

Near S. Maria Novella and the Railway Station: *ROMA, Piazza S. Maria Novella 8, R. from 2 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{4}$, A. 3 $\frac{1}{4}$, déj. 3, D. 4 $\frac{1}{2}$ fr., pens. 10-10 $\frac{1}{2}$, omn. 1 fr.; *MINERVA, Piazza S. Maria Novella, R. 2 $\frac{1}{2}$ -5, L. 3 $\frac{1}{4}$, A. 3 $\frac{1}{4}$, B. 1 $\frac{1}{2}$, déj. 3, D. 4 $\frac{1}{2}$, pens. 10-12, omn. 1 fr.; HÔT.-PENS. D'ANGLETERRE, Via Panzani, R., L., & A. 2 $\frac{1}{2}$ -5, B. 1, déj. 2, D. 3 $\frac{1}{2}$, pens. 7-9 fr.; *CITTÀ DI MILANO, Via Cerretani 12 (Pl. E, 4), patronised by the English, R. 2 $\frac{1}{2}$ -4, L. 3 $\frac{1}{4}$, A. 3 $\frac{1}{4}$, B. 1 $\frac{1}{2}$, déj. 2 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, pens. 8-12, omn. 1 fr. — ALB. BONCIANI, Via Panzani 23, clean Italian house, B., L., & A. 2 $\frac{1}{2}$ fr., B. 80 c.,

déj. 2½, D. 4, pens. from 8, omn. ¾ fr.; VILLE DE PARIS, Via della Stazione 6, well spoken of; HÔT. DE BOLOGNE, Via S. Antonino (Pl. E, 3), Italian, R. from 1½, déj. with wine 2, D. 3, pens. 7 fr.

Pensions (generally good). *On the right bank of the Arno:* MISS EARLE, Via degli Strozzi 10; MAD. ROCHAT, Via dei Fossi 16, 2nd floor, pens. 6-7 fr.; CHAMPENDAL, Via Nazionale 12, pens. 6-7 fr.; GIRARD, Via Montebello 5, pens. 7-8 fr.; PALADINI, Via Solferino 4; GIACOMO MORINI, Via S. Antonino 12, pens. 6-7 fr.; SIGNORA BELLINI, Lungarno Amerigo Vespucci 22, pens. 8-12 fr.; MISSES BARRY & GOLDFRAP, Via Montebello 18; MISS WHITE, Via Montebello 36; MAD. JENNINGS, Corso dei Tintori 71, pens. 7-8 fr.; MRS. LAWRENCE, Via Venezia 8; LUCCHESI, Lungarno Zecca Vecchia 16, pens. 7½ fr.; BACCIONI, Via S. Paolo 4, near the Piazza dell'Indipendenza; VILLA TROLLOPE, Piazza dell'Indipendenza, well situated, with garden, pens. 9 fr.; MAD. BRUNETTI, Via Nazionale 20, pens., incl. wine, 5 fr.; CONSIGLI, Lungarno Acciajoli 10; CHAPMAN, Via Pandolfini 21 (frequented by Americans); MOGGI, Piazza dell'Indipendenza 5; PICCOLI, Via Tornabuoni 1; SIMS, Lungarno delle Grazie 8; NAMI, Via del Podere 1; CACCIANINO, Via dei Banchi 4, pens. 6-9 fr.; A. VIEUSSEUX, Piazza d'Azeglio 12, pens. 7-9 fr.; BORGAGNI, Via S. Ambrogio 8, pens. 6-7 fr.; PENDINI, Via Cherubini 6, near the Viale Prince Amedeo, pens. 6-7 fr., well spoken of; FRÄULEIN SELB, Via della Colonna 11, pens. 6-7 fr.; CAT. DE' CONTI GUIDI, Via del Corno 5, behind the Pal. Vecchio, 5-7 fr.; PEPPINI, Via Cavour 9, pens. 5 fr., L. and wine extra; PAOLI, Lungarno Zecca Vecchia 16, pens. 7½ fr.; MARCHESA BALDINOTTI, Viale Principe Amadeo 12, pens. 8-10 fr. — *On the left bank of the Arno:* BENINI, Lungarno Guicciardini 13, pens. 7-9 fr.; MOLINI-BARBENSI, Lungarno Guicciardini 13, pens. 7-9 fr.; MAD. BENOIT, Lungarno Serristori 13, pens. 6-7 fr.; MAD. KIRCH, Lungarno Serristori 11; MAD. GIANNINI, Lungarno Serristori 21, pens. 5-7 fr.; MAD. GIOTTI, Piazza Soderini 1, pens. 8 fr.; MAD. LAURENT, Via del Presto 11 and Via Maggio 28, pens. 6 fr.; GODKIN, Lungarno Guicciardini 1; BONCIANI, Via Galileo 22 (p. 424).

Furnished Apartments. *Casa Dominici*, Via della Pergola 25, third floor; *Signora Toni*, Piazza Pitti 16, second floor; *Mich. Consigli*, Via de' Fossi 2, second floor, also pens.; *Signora Brissoni*, Lungarno Acciajoli 12; **Casa Nardini*, Borgo SS. Apostoli 17, frequented by artists and savants, R. & B. from 2 fr. per day, or 30 fr. per month, pens. 5-6 fr. Lodgings to let are generally indicated by a placard, and may also be found by application to a house-agent. The charges depend of course on the situation. Two furnished rooms cost on an average 50-60 fr. per month, in summer 40-50 fr.; attendance about 5 fr. Completely furnished houses, with cooking, may be hired for 250-500 fr. per month. The *Lungarno*, the new quarters near the *Cascine*, *Piazza S. Maria Novella*, *Via Cavour*, *Piazza dell'Indipendenza*, etc., as well as the *Piazza Pitti* on the left side, may also be mentioned as healthy and pleasant situations. The quarter of the town on the left bank of the Arno, especially below the Porta S. Frediano, is considered less healthy. In winter it is most important to secure rooms with a southern aspect, which is essential to health and comfort in Italy, where brilliant sunshine so often contrasts with bitterly cold winds. The Lungarno is almost deserted in summer on account of the exhalations and the mosquitoes which infest it, and a N. aspect is then preferred (comp. p. 350 and p. xix).

Restaurants, most frequented at the dinner-hour, 5-7 o'clock, generally closed after 8 o'clock: **Capitani*, Via Tornabuoni 11, first floor, déj. incl. wine 3½, D. 5 fr.; **Doney & Neveu*, Via Tornabuoni 16, first floor, expensive, D. (incl. wine) 5 fr., at about 6 o'clock; *Restaurant Français*, in the Hôtel Cavour, see p. 343. — *TRATTORIE* in the Italian style (those in the centre of the city are disagreeably crowded on Frid. afternoons): *Centrale*, Via Condotta 12, see p. 343; **La Toscana*, *Patria* (see p. 343), **Etruria*, **Mellini* (see below), all in the Via Calzajoli; *Cinque Lampade*, Via Ricasoli 18; **Bonciiani*, Via Panzani 23 (p. 343), and in the Viale dei Colli (p. 424; in summer only); *Porta Rossa*, Via Porta Rossa (p. 343); *Giotto*, Piazza del Duomo 13, moderate; **Giglio*, Piazza S. Firenze 5, unpretending; *Barile*, see below; *Trattoria la Città*, Via Porta Rossa; *Piccola Tos-*

cana, Via Cimatori, near Or S. Michele, good and moderate; *Mondo*, Via Martelli, unpretending. — Dinners à la carte (2-4 fr., including bread and wine) are more in vogue than tables d'hôte.

Beer. The *Birrerie* are also restaurants: **Gilli & Letta* (also café and wine-house), Piazza della Signoria 3, Gratz beer 30 c. per glass, D., incl. wine, 4 fr., good cuisine; **Birreria Cornelio*, with garden, Via de' Buoni, at the back of the Baptistery, music in the evenings, much frequented, with a branch-estab. Piazza S. Maria Novella 1; *Birreria di Monaco*, Porta Rossa 11 and Via delle Terme 14; *Weiss & Meyer* (brewery), Via Maggio, open only in summer; *G. Corsini*, Via Porta Rossa, a small but elegant luncheon-room, closed in summer.

Cafés, less inviting than in many other Italian towns, a few only with seats in the open air: **Giacosa*, Via Tornabuoni, also a confectioner, recommended to ladies (best coffee, 50 c.); *Gilli & Letta*, see above; **Doney*, Via Tornabuoni; *Wital*, Por S. Maria 10; *Alhambra*, see p. 345; *Savonarola*, Piazza Cavour; *Galileo*, Viale Regina Vittoria; the three last have gardens. Plain: *Bellocci*, Via Calzajoli; *Italia*, Piazza S. Maria Maggiore, Via Cerretani; *Antico Bottegone* and *Piccolo Elvetico*, in the Piazza del Duomo; *Ferruccio*, Via Lambertesca, N. of the Ponte Vecchio; *Café du Parlement*, Piazza S. Firenze; *Giappone*, next door to Gilli and Letta's, cheap and unpretending. Cup of coffee 15-20 c., ice 30 c., light Florence beer 25 c. per half-bottle, beefsteak for lunch 75 c.-1 fr., etc. — Visitors to the cafés are frequently importuned by hawkers of photographs, etc., who often sell their wares at one-half or one-third of the price at first demanded, and by the well-known '*Floraje*', or flower-girls.

Confectioners (*Pasticceria*). **Doney & Neveux*, Via Tornabuoni 16; **Gilli*, Via Calzajoli, two establishments, to the left as we approach from the Duomo, the nearer for cakes, etc., the other for ices (35 c.); *Stuppani*, Via Calzajoli; **Giacosa* (see above), Via Tornabuoni; *Del Buono*, *Gilli & Cloetta*, both in the Via Cerretani. — English baker: *Mueller & Balboni*, Via della Vigna Nuova 5.

Wines (comp. p. xx). Good Italian at *Mellini's* (p. 344), Via Calzajoli 13; at the *Antica Cantina Mengotto*, Piazza dell' Olio; at the *Fiaschetteria*. Piazza del Duomo, next door to the Café Bottegone; in the cellar of the *Palazzo Antinori* (p. 408); *Al Fiascone*, Via Guelfa 84; *Paoli*, Via Tavolini (p. 372); *Antico Fattore*, Via Lambertesca; the last three also provide plain meals. — Good *Montepulciano* may be drunk at the Cantina Mengotto and also at Gilli & Letta's (see above).

Tobacco. The *Spaccio Normale* (or government-shop), where imported cigars are also sold, is at Via Tornabuoni 15.

Cabs are stationed in most of the piazzas. The following is the tariff within the Cinta Daziaria or line of municipal imposts. The night-fares are exigible from one hour after sunset till sunrise.

	Day	Night
<i>Per Drive</i> (including drive from the station to the town)	1. —	1. 30
<i>By Time:</i> 1st $\frac{1}{2}$ hr.	1. 20	1. 50
" 2nd $\frac{1}{2}$ hr.	— 80	1. —
" each additional $\frac{1}{2}$ hr.	— 75	1. —

Outside the town, for the first $\frac{1}{2}$ hr. 2 fr., for each $\frac{1}{2}$ hr. additional 1 fr. — Each large article of luggage 50 c.

Tramways (comp. Plan). The fare to any of the town gates is 10 c.; outside the gates various fares. Details may be found in the '*Orario Generale dei Tramways*' (10 c.) and are printed on the tickets themselves. On Sundays all fares are raised at least 5 c.

I. From the PIAZZA DE' GIUDICI (near the Uffizi Palace on the Lungarno; Pl. E, 6).

- Round the town by the *Viale* to the *Piazza degli Zuavi* (Lungarno Amerigo Vespucci and Cascine), every $\frac{1}{4}$ hr., fare 20 c.
- To the *Piazza Beccaria* (Pl. I, 6), in connection with the lines to Ponte a Mensola and to Varrungo (p. 346), every $\frac{1}{2}$ hr.
- By the *Ponte alle Grazie*, *Porta S. Niccolò*, and *Bandino*, to *Bagno a Ripoli*, every 20 min., 25 c.

- II. FROM THE PIAZZA DI S. MARIA NOVELLA (Pl. D, 4).
 a. To *Brozzi* (7 times daily, 40 or 55 c.), *S. Donnino*, and *Poggio a Cajano* (6 times daily, 90 or 70 c.). Comp. pp. 317, 427.
 b. To *Campi* and *Prato*, about every two hours (to *Campi* 70 or 50 c., to *Prato* 1 fr. 10 c. or 80 c.). — The cars on these two lines are propelled by steam.
 c. To the *Ponte alle Mosse* near *S. Donato*, and in summer to the *Piazzone* (p. 427) in the *Cascine*, every $\frac{1}{4}$ hr., 25 c.; horse-cars. Steam-tramway also in summer.
- III. FROM THE PIAZZA S. MARCO (Pl. G, 3), electric tramway to *S. Domenico di Fiesole*, every 20 min.; to *Fiesole*, every hour.
- IV. FROM THE PIAZZA DELLA STAZIONE (Pl. D, 3), to *Rifredi*, *Castello*, and *Sesto*, every $\frac{1}{2}$ hr.
- V. FROM THE PIAZZA DI CESTELLO (Pl. B, C, 4) through the *Porta S. Frediano* to *Legnaja*, *Badia a Settimo*, *Lastra*, and *Signa*, 7-9 times daily, 70 or 50 c.
- VI. FROM THE PIAZZA BECCARIA (Pl. I, 6), reached by the line I, b, or by omnibus (see below).
 a. To *Ponte a Mensola* (p. 431) every $\frac{1}{4}$ hr., in winter every $\frac{1}{2}$ hr. Some of the cars go on to *Settignano*.
 b. To *Barriera alla Croce* and *Varlungo*, every $\frac{1}{2}$ hr.
- VII. FROM THE PIAZZA DELLA SIGNORIA (Pl. E, 5), horse-cars to the *Piazza Beccaria*, and thence steam-tramway (passengers keep their seats; 'Tramvia dei Colli Fiorentini') by the *Ponte Sospeso* (Pl. H, 8) and *Viale de' Colli* (p. 423) to *Gelsomino* (below *Poggio Imperiale*, p. 425; change cars here for the *Certosa*), every hr., 55 or 40 c.
- VIII. FROM THE PORTA ROMANA (Pl. A, 7), steam-tramway ('Tramvia del Chianti') to *Gelsomino* (see above), *Due Strade*, *Galluzzo*, *Certosa* (p. 426), *Le Rose*, and *Tavarnuzze*, every hr., 50 or 35 c. Some of the cars go on to *Ponte dei Fulciani*, whence diligences ply to *S. Casciano*, and to *Ferrone*.

Omnibuses from the *Piazza della Signoria* to all the gates of the city and to the *Piazza dell'Indipendenza* (Pl. F, 2), *Piazza Cavour* (Pl. H, I, 4), *Piazza Goldoni* (Pl. I, 3), *Piazza d'Azeglio* (Pl. I, 5), *Piazza Beccaria* (Pl. I, 6), and *Barriera S. Niccolò* (Pl. H, 8), 10 c., on Sundays and holidays 15 c. Some also from the *Piazza del Duomo* to the *Porta Romana*.

Facchini Pubblici, or *Commissionnaires*, 20c. per errand, if taking more than $\frac{1}{4}$ hr. 40c., per hr. 70c.

Consulates. *American* (Mr. James Verner Long), *Via Tornabuoni* 10. *English* (Sir D. Colnaghi), *Via Tornabuoni* 14; vice-consul, Mr. French. — *Advocate*, Mr. *Thomas Childs*, M. A., *Via Alfieri* 4.

Post Office in the *Uffizi*, open daily from 8 a.m. to 9 p.m. (branch-offices at the railway-station and at *Piazza Cavour* 7, *Piazza Beccaria* 1, and in the *Via Romana*, adjoining the *Specola*, for letters only). — **Telegraph Office** in the *Palazzo Nonfinito*, *Via Proconsolo* 12. Branch-offices, *Borgognissanti* 26 and *Via S. Onofrio*, near the *Porta S. Frediano* (10-4); also in the *Piazza Cavour* and *Piazza Beccaria*.

Physicians (hour of consultation generally 2-3): *Dr. Wilson*, *Via Tornabuoni* 9; *Dr. Coldstream*, *Lungarno Amerigo Vespucci* 24; *Dr. Baldwin* (American), *Via Palestro* 1; *Dr. St. Clair Thomson*, *Via Panzani* 10; *Dr. Metcalfe*, *Via dei Seragli* 99; *Dr. Kurz*, *Via delle Porte Nuove* 12; *Dr. Levier*, *Via S. Frediano* 16; *Dr. Grazzi*, *Borgo de' Greci* 8; *Dr. Faggi*, *Via Nazionale* 14 (both speak English and French); *Dr. Celoni*, *Piazza dell'Indipendenza* 9; *Dr. Bandelli* (homeopathist), *Via dei Fossi* 10. — **Oculist**: *Dr. Meyer*, *Lungarno Acciajoli* 24. — **Dentists**: *Dunn*, *Piazza S. Maria Novella* 24; *Dr. Elliott* (American), *Via Tornabuoni* 10; *Schaffner* (Amer.), *Via dei Cerretani* 8; *Powers* (Amer.), *Via Tornabuoni* 13; *Campani*, *Piazza della Signoria*. — **PROTESTANT HOSPITAL** (*Maison de Santé*) in the *Villa Betania*, outside the *Porta Romana*, corner of the *Viale del Poggio Imperiale* and the *Via Torricelli*, pens. 7 or 10 fr. — **PRIVATE HOSPITALS** at *Dr. Kurz's* (see above) and *Dr. Vanzetti's*, *Piazza S. Trinità* 6.

Chemists. *English*: *Roberts*, *Via Tornabuoni* 17; *Groves*, *Borgognissanti* 15; *American & British Pharmacy*, *Via Tornabuoni* 10. *German*:

Janssen, Via dei Fossi 10 (mineral water depôt; homœopathic dispensary). — *Nurses* may be engaged through the chemists or by application to Miss Martin, Via Palestro 62, Rome (5-7 fr. per day).

Baths. *Baroncelli*, Via SS. Apostoli No. 16 (1 fr.); *Franceschi*, Via Vigna Nuova 19, and Via di Parione 28; also in the "Corso Vittorio Emanuele 17b, and at Via Maggio 30.

Booksellers. *Loescher & Seeber*, Via Tornabuoni 20, depôt for the Italian Government survey maps; *Bocca*, Via Cerretani; *Paggi*, Via Tornabuoni 15; *James Crichton*, Via dei Fossi 19. — Music and pianos may be hired of *Brizzi & Nicolai*, Via Cerretani; *G. Ceccherini & Co.*, Piazza Antinori. — **Reading Rooms.** * *Vieusseux*, Palazzo Spini-Feroni (p. 408), Via Tornabuoni 2, with a circulating library, open 8 a.m. to 10 p.m., admission 50 c., per week 3, per month 7, per quarter 14 fr.; *Circolo Filologico* in the Palazzo Feroni (subscription for a month 4 fr.). — **Newspapers.** *La Nazione* (10 c.); *Fieramosca* (5 c.); etc.

Circulating Libraries. *Vanni*, Via Tornabuoni 12, Italian and French books; *Vieusseux*, see above. CIRCOLO ARTISTICO, Via de' Pucci, art periodicals, etc.

Antiquities and Works of Art. *Bardini*, Piazza de' Mozzi (Pl. E, 7); *Hautmann*, Via Borgognissanti 38, photographs, ancient and modern paintings, sculpture, carved furniture; *Flor & Findel*, Lungarno Acciajoli 24, paintings, water-colours, artistic furniture, old silver; *Candida*, Via de' Fossi; *Caucich*, Piazza del Duomo 15; *Gagliardi*, Via della Scala 1; *Laschi*, Via dei Fossi 10; *Melli*, Ponte Vecchio; *Pacini*, Via dei Fossi 25 (Etruscan articles); *A. Papini*, Piazza S. Maria Novella 26; *Bauer*, Piazza Frescobaldi 5; *Ciampolini*, Piazza S. M. Novella 3; and others.

Photographs. *Alinari*, Via Nazionale 8, and Via Tornabuoni 20; *Brogi*, Via Tornabuoni 1; at both, photographs of places and sculpture 6, of paintings 9 fr. per doz.; and others.

Shops. MAJOLICA: *G. Cantagalli*, outside the Porta Romana (artistic reproductions of antiques; the factory may also be visited); *Ginori*, Via de' Banchi. — ALABASTER & MARBLE: *Fritli*, Via dei Fossi 4; *Fratelli Lapini*, Via dei Fossi and Piazza Manin; *Becucci*, Via dei Fossi; *Bazzanti*, Lungarno Corsini; *Mannaioni*, Lungarno Guicciardini 3. — GALVANOPLASTIC CASTS: *G. Pellas*, Via Tornabuoni 20. — WOOD-CARVINGS (figures, ornamental works, furniture): *Stabilimento Barbetti*, near the Panorama in the Via del Prato (Pl. C, 2; large exhibition, adm. free, closed on Sun.); *Prof. L. Frulini*, Piazza S. Caterina. — MOSAICS: *Betti*, *Vichi*, *Falcini*, *Torini*, all in the Lungarno Am. Vespucci; *Fratelli Montelatici*, Lungarno Corsini; *Berchetti*, Lungarno Acciajoli; *Bosi*, Piazza S. Trinità 1; *Scappini*, Via Tornabuoni 1; *Merlini*, *Sandrini*, both in the Via dei Fossi; *Romanelli*, Borgognissanti 10; in the shops on the Ponte Vecchio. — SILVER ORNAMENTS: *Accarisi*, Piazza S. Trinità 1, and Lungarno Corsini 2. — PICTURE FRAMES (comparatively cheap; the fine frames in the galleries are used as patterns): *Picchianti*, Via Porta Rossa 5. — INLAID FURNITURE: *Casa Pia*, near S. Croce. — STRAW HATS: *Nannucci*, *Taddei*, Via Porta Rossa. — LADIES' OUTFITTERS: *Emilia Bossi*, Via Rondinelli; *Rigneault*, Via del Melarancio 6; *Ballini*, Via de' Giraldi 11.

Flower-Market. In winter on Thurs. 8 a.m. to 2 p.m. beneath the Loggie of the Mercato Nuovo (p. 372); in summer, usually in the arcades of the Uffizi Palace. — Principal market in the Mercato Centrale di S. Lorenzo (p. 404).

Artists. PAINTERS: *Cassioi*, Piazza Donatello 5; *Costa & Conti*, Via Romana 8; *Cav. Gordigiani*, Viale Principe Eugenio 20; *Meeks* (Amer.), Piazza Donatello 8; *Soulacroix*, Via Fra Bartolommeo 14; *Spencer Stanhope* (Engl.), Via Lungo Mugnone 3 A; *Ussi*, Via Marsilio Ficino 6; *Vinea*, Piazza Donatello 10. — SCULPTORS: *Fedi*, Via de' Serragli 99; *Fantacchiotti*, Via Panicale 39; *Hildebrand*, Piazza di S. Francesco di Paola 3; *Bail*, *Cosper*, (Amer.), Via Dante da Castiglione 6, outside the Porta Romana; *Miss Powers* (Amer.), Via Farinata degli Uberti 3, also outside the Porta Romana. — *Exhibition of Copies from the Old Masters and modern paintings in the Galleria Pisani*, Piazza Manin 3; *Esposizione di Belle Arti*, Via della Colonna 29, in spring.

Goods-Agents. *Humbert*, Via Tornabuoni 20; *Anglo-American Stores*, Via Cavour 41 (also storage of luggage, etc.); *Küntzel*, Via Orivolo 43 bis; *Alf. Lemon & Co.*, Via della Vigna Nuov 19. — **Tourist Bureaux.** *Cook & Son*, Via Tornabuoni 10; *Gaze & Son*, at Humbert's, see above.

Bankers. *Du Fresne*, Via de' Gondi, Pal. Gondi (p. 333), 1st floor; *French & Co.*, Via Tornabuoni 14; *Haskard & Co.*, Piazza Antinori; *Maquay & Hooker*, Via Tornabuoni 5; *Cook & Sons*, see above.

Schools. Girls: *Mrs. Edwards*, Via Nazionale 6; *Miss Müller*, Via de' Bobbia 14; *Miss Isabella Taylor* (Amer.), Viale Macchiavelli 5; *Deaconesses' Institute* (German), Via S. Monaco 41. — Boys: *Scuola Bettini* (Engl. Headmaster, Mr. L. Mack), Via S. Reparata. Another Via Guelfa 41. — Academy of Art for ladies: *Mlle. Fries*, Villa Pellegrina, Lungo il Mugnone, within the Porta S. Gallo. — Teachers of music and Italian may be enquired for at the chemists', or at the booksellers'.

English Churches. *Holy Trinity*, Via La Marmora 7 bis, behind S. Marco; services at 8.30, 11, 4.40 (Litany) and 5 (Rev. R. B. Harrison). *Anglo-Catholic Church* (*St. Mark's*), Via Maggio 18; services at 8.30, 11, and 5 (Rev. H. M. Tooth). — *Presbyterian Service*, Lungarno Guicciardini 11; at 11 and 3 (Rev. J. R. Mac Dougall). — *American Episcopal Church* (*St. James*), Piazza del Carmine 11; services at 8.30, 11, 3.15 (litany), and 3.30 (Rev. G. Monroe Royce). — *Waldensian Service* (p. 38), on Sundays at 11 a.m. in the Palazzo Salviati, Via dei Serragli (Signor Luzzi). — *Italian Protestant Church*, Via Guelfa, at the corner of Via S. Gallo 2; services at 11 and 8. — *Italian Evangelical Church*, Via de' Benci 7 (Italian service in these three). — *New Jerusalem Church* (English service), Piazza Beccaria (Rev. A. Ford). — *New Israelitic Church*, Via Farini 5.

Clubs. *Florence Club* (English), Via Borgognissanti 5; *Union Club* (*Casino dei Nobili*), Via Tornabuoni 7. — *Italian Alpine Club*, Florence Section, Via Tornabuoni 4 (p. 403).

Theatres (comp. *Introd.*, p. xxi). **Della Pergola* (Pl. G, 5), erected in 1638, remodelled in 1857, Via della Pergola 12, for operas and ballet, seats for upwards of 2000 pers., representations during a few months only in the year, adm. 3 fr.; **Pagliano* or *Cherubini* (Pl. F, G, 6), Via Ghibellina 81, adm. 1 fr.; *Niccolini* (Pl. F, 4), Italian and French comedy, Via Ricasoli 8; *Salvini* (Pl. E, 6), generally French comedy, Via de' Neri (Loggia del Grano); and others. — *Alhambra*, Viale Carlo Alberto and Piazza Beccaria.

Popular Festivals. *Saturday before Easter*. 'Lo Scoppio del Carro', a chariot laden with fireworks, is driven to the front of the cathedral, and its contents ignited at noon by a dove ('La Colombina'), which descends from the high-altar along a string. The course of the 'dove', which is made to return to the altar, is watched with great interest by the thousands of country people assembled in the piazza, as its regularity or irregularity is supposed to presage a good or a bad harvest respectively. The remaining fireworks are let off at the Canto de' Pazzi. — On the eve of the *Feast of Epiphany* (*Befana*; Jan. 6th) the 'Street Arabs' perambulate the streets with horns, torches, and shouting, and the feast itself is celebrated by a universal exchange of presents. — On *Assumption Day* ('*Giorno dei Grilli*') the people go out to the Cascine before daybreak, breakfast on the grass, and amuse themselves till evening. — In the old quarters the inhabitants of each street celebrate the day of their patron-saint with music and fireworks. — The celebrations at the other ecclesiastical festivals are now confined to the interior of the churches. — During the *Carnival* several 'Veglioni' or masked balls are held. — At the *Festa dello Statuto*, on the first Sunday in June, there is a parade in the Cascine and an illumination after dark. — The *Festival of St. John* on 24th June is observed by fireworks, etc. — On June 29th the neighbouring villas are illuminated.

Diary. *Churches* generally open the whole day, except from 12½ to 2 or 3 p.m. — Collections belonging to government are closed on public holidays, which include June 24th, the festival of S. Giovanni Patrono, and June 29th, the festival of SS. Peter and Paul, besides those mentioned in the *Introduction* (p. xxi). They are open, however, during the *Carnival*, on Palm Sunday, and at Whitsuntide. Artists etc. may obtain *Free Tickets*, in the Palazzo Ginori, Via de' Ginori 11, third floor (Pl. F, 3).

**Accadēmia delle Belle Arti* (p. 395), daily, 10-4, adm. 1 fr., Sun. free.
S. Apollonia (Last Supper by Andrea del Castagno, etc.), daily 10-4, 25 c., Sun. free: p. 399.

**Archaeological Museum* with the *Galleria degli Arazzi*, daily, 10-4, adm. 1 fr., Sun. gratis (see p. 380).

Biblioteca Laurenziana, daily, exc. Sun. and holidays, 9-3 (p. 402).

Bibl. Marcelliana, daily, exc. Sun. and holidays, from Nov. till April 9-3 and 6-9, from May till Sept. 9-5, Oct. 9-4 (p. 400).

Bibl. Nazionale, daily, exc. Sun. and festivals, 9-5 (p. 371).

Bibl. Riccardiana, daily, exc. Sun., 9-5 (p. 401).

**Boboli Garden*, open to the public on Sun. and Thurs. afternoons (p. 421).

Gal. degli Arazzi, see *Archaeological Museum*.

**Gal. Buonarroti*, daily, exc. Sun. and festivals, 10-4, 50 c.; Mon. and Thurs., free (p. 391).

Gal. Corsini, Tues., Thurs., and Sat., 10-3 (p. 409).

***Gal. Pitti* (p. 412), daily 10-4, Sun. gratis, on other days, adm. 1 fr. including the *Uffizi*. Sticks or umbrellas left at the entrance to the Pitti Palace are conveyed to the exit of the *Uffizi Gallery* (or vice versa) for a fee of 25 c., for which a receipt is given.

***Gal. degli Uffizi* (p. 358), 10-4, Sun. gratis, on other days, adm. 1 fr. including the Pitti Gallery. Sticks and umbrellas, see above.

**S. Lorenzo*, new sacristy and chapel of the princes, daily, 10-4, adm. 50 c. (Sun. free), pp. 403, 404.

S. Maria Maddalena de' Pazzi (Perugino's frescoes), daily 10-4, adm. 25 c., Sun. free (p. 380).

**Museo di S. Marco*, daily 10-4, 1 fr.; on Sun. gratis (p. 394).

Museo Indiano, Wed. and Sat., 9-3, free (p. 395).

**Museo Nazionale*, daily 10-4, 1 fr.; on Sun. gratis (p. 383).

Museo di Storia Naturale, Tues., Thurs., and Sat., 10-3 (p. 422).

Ognissanti (Last Supper by Dom. Ghirlandajo), daily, 10-4, 25 c., Sun. free (p. 410).

**Opera del Duomo*, daily, 10-4, 50 c. (p. 378).

Ospedale S. Maria Nuova (pictures), daily, except Sun. and festivals, 10-3, 50 c. (p. 379).

Palazzo Vecchio (p. 355), daily 10-3, guide 50 c.

S. Salvi (Last Supper by Andrea del Sarto), daily 10-4, 25 c., Sun. free (p. 440).

Chief Attractions: *Piazza della Signoria* with the *Palazzo Vecchio* and the *Loggia dei Lanzi* (pp. 355-357); *Galleria degli Uffizi* (p. 358); *Piazza del Duomo* with the *Baptistery* and the *Cathedral* (pp. 373-375); the churches of *Carmine* (p. 411), *S. Croce* (p. 388), *S. Lorenzo* (p. 401), *S. Maria Novella* (p. 405), *S. Marco* and the monastery (p. 394), *S. Miniato* (p. 424), *SS. Annunziata* (p. 392), *S. Spirito* (p. 410), then the *Pal. Pitti* (p. 412) and the *Boboli Garden* (p. 421); the *Accademia* (p. 395); the *National Museum* (p. 383); the *Views* from *S. Miniato* (p. 424) and the *Viale dei Colli* (p. 424), from *Bello Sguardo* (p. 427), and from the heights of *Fiesole* (p. 430). — A stay of 4-6 days will not suffice for more than a hasty glimpse of the sights of Florence.

For farther details than this Handbook affords visitors may be referred to *Ruskin's* 'Mornings in Florence', *Hare's* 'Florence', *Mrs. Oliphant's* 'Makers of Florence', and 'Walks in Florence' by the *Misses Horner*.

Florence, formerly the capital of the Grand Duchy of Tuscany, in 1865-70 that of the Kingdom of Italy, and now that of the province of its own name, the seat of an archbishop, and the headquarters of the VI. Corps d'Armée, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of

their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

'Who can describe the enchanting view of this art-city of Tuscany and the world, Florence, with its surrounding gardens? who paint the distant horizon, from Fiesole smiling at us with its fair towers, to the blue ridge of the Lucchese Mountains standing out against the golden background of the western sky? Here everything betrays the work of generation after generation of ingenious men. Like a water-lily rising on the mirror of the lake, so rests on this lovely ground the still more lovely Florence, with its everlasting works, and its inexhaustible riches. From the bold airy tower of the palace, rising like a slender mast, to Brunelleschi's wondrous dome of the Cathedral, from the old house of the Spini to the Pitti Palace, the most imposing the world has ever seen, from the garden of the Franciscan convent to the beautiful environs of the Cascine, all are full of incomparable grace. Each street of Florence contains a world of art; the walls of the city are the calyx containing the fairest flowers of the human mind; — and this is but the richest gem in the diadem with which the Italian people have adorned the earth.' (Leo).

Florence (180 ft.), Italian *Firenze*, formerly *Fiorenza*, from the Latin *Florentia*, justly entitled 'la bella', is situated in 43°46' N. latitude, and 11°15' E. longitude, on both banks of the *Arno*, an insignificant river except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the spurs of the Apennines, the highest visible peak of which (*Monte Morello*, 3180 ft.) rises to the N. On the S. the heights rise more immediately from the river, on the N. they are 3-4 M. distant, while towards the N.W., in the direction of Prato and Pistoja, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to person in delicate health. The pleasantest months are April, May, and the first half of June, September, October, and November. In the depth of winter and the early spring bitterly cold winds often prevail, while in July and August the heat is very oppressive. The drinking-water is said to be not very wholesome.

In 1864, when Florence supplanted Turin as the capital of Italy, the enterprise of the citizens received a powerful stimulus, as was shown, for instance, in the rapid extension of its precincts, but it is well known that financial ruin was the price paid for the short-lived honour. As early as the 15th cent. Florence contained 90,000 inhab., in 1881 134,992 and in 1890 about 191,000. The Florentines have ever been noted for the vigour of their reasoning powers and for their pre-eminence in artistic talent; and even at the present day their superiority over the Genoese and the inhabitants of other towns of Lombardy is apparent in their manners and their dress.

HISTORY. Florence does not lay claim to very great antiquity. It was probably founded by the Romans in the first century B.C., under Sulla. Only the scantiest records of its history during the early middle ages are

to be found; but it is tolerably certain that until the beginning of the 12th cent. Florence remained the unimportant seat of an obscure family of margraves. Its earliest chronicler definitely dates the rise of its prosperity from 1125, in which year Fiesole was destroyed and its inhabitants transplanted to Florence. But by the beginning of the following century its success in warfare and its great and rapidly growing commerce had already transformed it into the most important community in central Italy. The government of the town was carried on by the nobles (*Grandi*) through four (afterwards six) consuls, assisted by a council of 100 *Buon-uomini*. From 1207 onwards the judicial functions were entrusted to the *Podestà*, a member of some foreign community elected for a period of six months, afterwards increased to a year. The Florentines maintained their pristine simplicity and virtue longer than was usual in Italian cities. The nobles, however, lived in bitter feuds with each other, and after 1215 were divided between the two hostile camps of the *Guelphs* and the *Ghibellines*, the town generally supporting the cause of the pope against the imperial party. The most powerful families in the town, such as the *Buondelmonti*, were on the side of the Guelphs, in opposition to whom the *Uberti* for a brief period held the supremacy under Emperor Frederick II. As in consequence of these conflicts the sway of the nobility proved detrimental to the interests of the city, the people in 1250 organised a kind of national guard of their own, commanded by a 'Capitano del Popolo'. About the same time (1252) was first coined the golden *Florin*, which soon became a general standard of value, and marks the leading position taken by Florence in the commerce of Europe. The seven greater Arts, or guilds, among which the Wool-weavers, Cloth-dealers, Silk-workers, and Money-changers were the most important, soon made their right to a share in the government unequivocal, and in 1282 the chief executive power was entrusted to their *Priori*, or presidents. The nobles were held in check by strict regulations, the execution of which was committed to the *Gonfaloniere della Giustizia*, who after 1300 became the president of the *Signoria* (or *Priori*). The party-struggles now again burst forth, under the new names of the *Whites* and the *Blacks*; the Guelphs (*Neri*) were eventually victorious, and many of the *Bianchi*, among

GENEALOGY OF THE MEDICI.

Giovanni d'Averardo, 1360-1429.

m. Piccarda Bueri.

- | | | | |
|--|--|---|--|
| (1.) <i>Cosimo</i> , Pater Patriæ, 1389-1464.
m. <i>Contessina de' Bardi</i> , d. 1473. | | (2.) <i>Lorenzo</i> , 1395-1440.
m. <i>Ginevra Cavalcanti</i> ;
progenitors of the later grand-ducal line. | |
| (1.) <i>Piero</i> , 1416-69.
m. <i>Lucrezia Tornabuoni</i> , d. 1482. | (2.) <i>Giovanni</i> , d. 1463. | (3.) <i>Carlo</i> (natural son),
d. 1492. | |
| (1.) <i>Lorenzo il Magnifico</i> , 1449-92.
m. <i>Clarice Orsini</i> , d. 1488. | | (2.) <i>Giuliano</i> , 1453-78, whose
son <i>Giulio</i> (1478-1534)
became pope as Cle-
ment VII. in 1523. | |
| (1.) <i>Piero</i> , 1471-
1503.
m. <i>Alfonsina</i>
<i>Orsini</i> , d. 1520. | (2.) <i>Giovanni</i> (1475-
1521), who be-
came pope as
Leo X. in 1513. | (3.) <i>Giuliano</i> , 1479-1516.
Duc de Nemours,
m. <i>Filiberta of Sa-</i>
<i>voy</i> . | (4.) <i>Lucrezia</i> .
(5.) <i>Luisa</i> .
(6.) <i>Maddalena</i> .
(7.) <i>Contessina</i> . |
| (1.) <i>Lorenzo</i> , 1492-1519, Duke of
Urbino. m. <i>Madeleine de la</i>
<i>Tour d'Auvergne</i> , d. 1519. | | (2.) <i>Clarice</i> .
<i>Ippolito</i> (natural son),
d. 1535 as Cardinal. | |
| (1.) <i>Caterina</i> , Queen of France,
d. 1589. | | (2.) <i>Alessandro</i> (natural son), first Duke
of Florence, d. 1537. | |

whom was the poet Dante Alighieri, were banished. In the meantime various attempts had been made to secure peace and order by appointing a foreign prince as lord of the city. *Walter of Brienne, Duke of Athens*, the last of these governors, abolished the constitution by force in 1342, but in the following year he was expelled by the people. The *Ciompi*, or lower classes, were now bent upon securing a share in the government of the city, and a turbulent and lawless period ensued, during which the power of the wealthy commercial family of the *Medici*, who espoused the popular side, gradually developed itself (see the Genealogy on p. 351).

The founder of the Medici dynasty was *Giovanni de' Medici* (d. 1429). His son *Cosimo* was overthrown by the *Albizzi* in 1433, but returned after an exile of one year, and resumed the reins of government with almost princely magnificence. He employed his wealth liberally in the advancement of art and science, he was the patron of Brunelleschi, Donatello, Michelozzo, Masaccio, and Lippi, and he founded the Platonic Academy and the Medici Library. Towards the close of his life he was not undeservedly surnamed *pater patriae* by the Florentines. He was succeeded by his son *Pietro* in 1464, and in 1469 by his grandson *Lorenzo*, surnamed *Il Magnifico*, who, as a statesman, poet, and patron of art and science, attained a very high reputation. Florence now became the great centre of the Renaissance, the object of which was to revive the poetry, the eloquence, and the art and science of antiquity. Contemporaneously with the most eminent artists the brilliant court of the Medici was graced by the earliest of modern philologists. The conspiracy of the *Pazzi* (1478), to which *Lorenzo's* brother *Giuliano* fell a victim, did not avail to undermine the power of this ruler, but brought the bloody revenge of the people on his opponents. *Lorenzo* knew both how to defend himself against external dangers by prudent alliances, and to secure his position at home by lavish expenditure and a magnificent style of living, which, however, was partly maintained by the public treasury. He died at Careggi on Ap. 8th, 1492, at the age of 43 years, an absolute prince in all but the name.

Scarcely nine months after his death the Florentine love of liberty expelled his feeble son *Piero*, with his brothers *Giovanni* and *Giuliano*. In 1494 Charles VIII. of France occupied Florence on his campaign against Naples. On the king's departure *Hieronymus Savonarola*, the celebrated prior of S. Marco, founded his theocratic republic at Florence, but his career was terminated in 1498 by his death at the stake. The republic maintained its freedom under the Gonfaloniere *Pietro Soderini* till 1512, but in that year the party of the Medici regained the upper hand and recalled the brothers *Giuliano* and *Giovanni*. The former soon resigned his authority, the latter became pope, and they were followed by *Lorenzo*, son of *Pietro II.* and afterwards Duke of Urbino (d. 1519), *Giulio*, the son of the *Giuliano* who was murdered in 1478 (elected pope in 1523), and *Alessandro*, a natural son of the last-named *Lorenzo*. The family was again banished in 1527, but Emp. Charles V., who had married his natural daughter to *Alessandro*, attacked the town and took it in 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the republic, and the brave partisan Ferruccio greatly distinguished themselves. The emperor then appointed *Alessandro* hereditary sovereign of Florence. The assassination of the latter, perpetrated by his own cousin *Lorenzo*, 7th Jan., 1537, did not conduce to the re-establishment of the republic. He was succeeded by *Cosimo I.* (1537-64), who entirely suppressed all political liberty in the city, but to some extent revived the fame of the Medici by his liberal patronage of art of every kind. (He was the founder of the Accademia delle Belle Arti.) Modern history, see p. 313.

Art and Science. The proud position occupied by Florence in the history of art and science was first established by *Dante Alighieri*, born here in 1265, author of the 'Divine Comedy', and the great founder of the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. *Giovanni Boccaccio*, the first expounder of the illustrious Dante, and celebrated for his 'Decamerone', which served as a model for the 'Canterbury Tales' of Chaucer, also lived at Florence. Florence, too, was the chief cradle of the school of the *Humanists* (15th

cent.), who aimed at a universal and harmonious development of the personal character, and whose contemplative life was far exalted above every-day realities. This was the home of *Salutato*, *Leonardo Bruni*, and *Marsuppini*, the heathen, whose firmly moulded characters recall the personages of antiquity; it was here that the sources of classic literature were re-discovered by *Niccolò de' Niccoli*, *Traversari*, and other enthusiastic collectors of books; it was here that the Platonic Academy developed the study of the antique into a species of religious worship, and most of the humanists, including *Ficino*, *Poggio*, *Landini*, and *Pico della Mirandola*, who resided here for longer or shorter periods, enjoyed promotion and the highest distinction at Florence. Even after the decline of 'humanism' Florence continued to surpass the rest of Italy in intellectual culture, as the names of *Macchiavelli*, *Varchi*, *Guicciardini*, and *Galileo* testify.

In the development of the FINE ARTS Florence has played so important a part, that her art-history is in many respects nearly coincident with that of the whole of Italy. We therefore refer the reader to our prefatory article on the subject, and shall now merely direct his attention to those points which more specially concern Florence. In the 13th cent., when frequent changes of the constitution and constantly recurring dissensions of factions, began to take place and when private citizens for the first time manifested an interest in public life, a general taste for art gradually sprang up at Florence. With characteristic pride the Florentines proceeded to erect their cathedral, which was begun by *Arnolfo di Cambio* (1240-1311), and in the form of their Palazzo Vecchio, the restless aspect of their political life is distinctly reflected. The labours of *Cimabue* (1240?-1302?), and particularly those of *Giotto* (1276-1337) at length entitled Florence to be regarded as the headquarters of the Italian painting of the 14th cent., while the journeys undertaken by Giotto from Padua to Naples were the means of rendering his style predominant throughout the peninsula. Among Giotto's most distinguished pupils we may mention *Taddeo* and *Agnolo Gaddi*, *Andrea di Cione* (*Orgagna*, or *Orcagna*), who was also noted as an architect and sculptor, *Spinello Aretino*, and *Giottino*. This school flourished for nearly a century. The year 1401 may be accepted as the dawn of the RENAISSANCE in Florence, for from that year dates the Abraham's Sacrifice and the competition for the doors of the Baptistery (p. 374). In architecture, however, the new spirit did not find expression until three decades later. While *Brunelleschi* (1379-1446) had adhered to the national traditions in his palatial architecture (Palazzo Pitti), he derived numerous suggestions for his churches from a study of the antique, particularly in the execution of details. His successors were *Leo Battista Alberti* (1405-72), *Michelozzo* (1391-1472), *Benedetto da Majano*, and *Cronaca*. Stimulated by the example of the humanists, the artists of this period aimed at versatility, and were not content to confine their labours to one sphere of art; so that we frequently hear of architects who were at the same time sculptors, and sculptors and goldsmiths who were also painters. Among the most distinguished Florentine sculptors of the Renaissance were *Lorenzo Ghiberti* (1378-1455), *Luca della Robbia* (1400-82), who has given his name to the glazed reliefs in terracotta, and above all *Donatello* (1386-1466), the greatest master of the century, who exercised a great influence on the development of Italian sculpture, and is justly regarded as the precursor of Michael Angelo. The energetic life and strong individuality of his figures are such, that their deficiency in gracefulness is well nigh forgotten. After Donatello's death, *Andrea Verrocchio* (1435-83), noted also as a painter (p. 351), became the centre of a large artistic circle. Beside these celebrated sculptors there were many of inferior reputation, who were fully occupied both here and at Rome in the execution of tombstones.

The pioneers of painting in the Renaissance period were *Paolo Uccello* (1397-1475) and above all *Masaccio* (1401-28), whose immediate successors were *Filippo Lippi*, the monk (1412-69), his son *Filippino Lippi* (1457-1504), and *Alessandro Botticelli* (1447-1510). The chief aims of the school were to master the technical intricacies of the art, to invest each figure with beauty, to arrange the groups harmoniously, and to cultivate a faithful

portraiture of real life. The most famous representative of the school was *Domenico Ghirlandajo* (1449-94), whose chief rivals were *Cosimo Rosselli* (1430-1507), *Antonio and Piero Pollajuolo* (1441-89?), and *Andrea Verrocchio* (1435-88; see p. 353). In fervency of religious sentiment *Fra Angelico da Fiesole* (1387-1455), by whom *Benozzo Gozzoli* was afterwards influenced (p. 320), stands pre-eminent, as the Robbia stand among sculptors. The history of *Leonardo da Vinci*, *Michael Angelo Buonarroti*, and *Raphael*, the princes of Italian art, is not permanently associated with Florence, but their residence in this city exercised a material influence on their respective careers. Leonardo and Michael Angelo may be regarded as belonging to Florence owing to the completion of their studies there, and it was at Florence that Raphael supplemented his art education, and shook off the trammels of the Umbrian school. About 1506 the art history of Florence attained its most glorious period. Leonardo, Michael Angelo, and Raphael were then engaged here together, and with them were associated *Lorenzo di Credi* (1459-1537), a master closely allied to Leonardo, *Fra Bartolommeo* (1475-1517), an intimate friend of Raphael, and the talented colourist *Andrea del Sarto* (1487-1531), while the two last were rivalled by *Albertinelli*, *Franciabigio*, *Pontormo*, and *Ridolfo Ghirlandajo*. The union of the greatest masters at Rome, effected by Julius II. and Leo X., at length detracted from the reputation of Florence, and the despotic sway of the Medici tended to check farther development. After the middle of the 16th cent. Florence produced no architecture worthy of note; among the sculptors the vulgar *Baccio Bandinelli* (1493-1560) may be mentioned solely on account of his failures as an imitator of Michael Angelo; and the province of painting, although cultivated with more success, now proved destitute of depth and independence. Florence was the chief headquarters of the mannerist imitators of Michael Angelo, the most eminent of whom were *Giorgio Vasari*, the well-known biographer of artists (1511-74), *Angelo Bronzino*, and *Alessandro Allori*. In the 17th cent. the principal Florentine artists were *Luigi Cardi*, surnamed *Cigoli*, *Cristofano Allori* (1577-1621), *Furini*, and the sweet *Carlo Dolci* (1616-86).

Florence is situated on both banks of the *Arno*, but by far the greater part of the city lies on the right bank. On the latter, to the N. of the *Ponte Vecchio*, at some distance from the river, was situated the Roman town of *Florentia*, which however was extended at an early period in the middle ages to the opposite bank of the *Arno*. The walls of the city, which have recently been almost entirely removed, were constructed at the same time as the cathedral, between 1285 and 1388. The ancient GATES however have been spared, of which the following are the most interesting: *Porta alla Croce* (Pl. I, 6), erected in 1284, with frescoes by Ghirlandajo; *Porta S. Gallo* (Pl. H, I, 1), erected in 1330, once also adorned with frescoes by Ghirlandajo; *Porta Romana* (Pl. A, 7), erected in 1328 by Jacopo Orcagna; *Porta S. Frediano* (Pl. B, 4); and *Porta S. Miniato* (Pl. F, 8). The NEW QUARTERS of the town are at the W. end, on the right bank of the *Arno*, extending as far as the *Cascine* (p. 427), and containing the best hotels and the residences of most of the visitors, and also to the N. and E. of the *Porta S. Gallo*. The broad *Viale*, which under various names encircles the town on the right bank and occupies the site of the old fortifications, is not yet entirely completed.

BRIDGES. The oldest of the six bridges which connect the banks of the *Arno* is the *Ponte alle Grazie* (Pl. E, F, 6, 7), or *Rubaconte*, constructed in 1237, the scene of the union effected

between the Guelphs and Ghibellines in 1283. The *Ponte Vecchio* (Pl. D, E, 6; p. 412), which is said to have existed as early as the Roman period, and was finally rebuilt, after its repeated demolition, by Taddeo Gaddi in 1362, consists of three arches. The *Ponte S. Trinità* (Pl. D, 5; p. 410), was originally erected in 1252, and rebuilt after 1567 by Bartolommeo Ammanati. The *Ponte alla Carraja* (Pl. C, 4; p. 410), originally built in 1218-20, destroyed together with the Ponte Vecchio by an inundation in 1333, and restored in 1337, was again erected in 1559 by Ammanati by order of Cosimo I. Besides these, two *Suspension Bridges* have recently been constructed, one at each end of the town (toll 5 c., carriages 42 c.).

The river is bordered on both sides by broad and handsome quays, called the *Lungarno*, of which the different parts are the *Lungarno Corsini*, the *Lungarno Soderini*, *Lungarno Amerigo Vespucci* (formerly *Nuovo*), etc. The busiest streets are the *Via Tornabuoni* (Pl. D, 4, 5), the *Via Calzajoli* (Pl. E, 5), the *Via Cerretani* (Pl. E, 4), and the *Via Porta Rossa* (Pl. D, E, 5). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like. The streets were first paved with tiles in 1237, and in the second half of the same century with stone slabs (*Lastrico*). Numerous castle-like houses of Dante's period still exist in the small streets between the Arno, Mercato Nuovo, and S. Croce, and one end of the ancient amphitheatre is recognisable in the Piazza Peruzzi.

A. Piazza della Signoria and its neighbourhood. Galleria degli Uffizi.

The **PIAZZA DELLA SIGNORIA* (Pl. E, 5, 6), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic, and the scene of its popular assemblies and tumults, is still an important centre of business and pleasure. Here also stood the stake at which Savonarola and two other Dominican monks were burned on May 23rd, 1498.

The **Palazzo Vecchio* (Pl. E, 5, 6), a castle-like building with huge projecting battlements, originally the seat of the *Signoria*, the government of the republic, subsequently the residence of Cosimo I., and now used as a town-hall, was erected in 1298 by *Arnolfo di Cambio*. The slender tower, 308 ft. in height, commands the neighbourhoods; the upper part dates from the 15th century. The courts and vestibule were also greatly altered at a later date, and the rustica façade towards the Via del Leone was added by *Vasari* in 1540. The original inscription over the door 'Jesus Christus Rex Florentini populi s. p. decreto electus', was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1504 down to 1873 the famous statue of David by *Michael Angelo*, which is now in the Academy (p. 397), stood here. On the right is a

group of Hercules and Cacus by Michael Angelo's rival *Baccio Bandinelli*, who hoped to excel the great master in this work (p. liii). The two insignificant statues by *Bandinelli* and *Rossi* on each side of the entrance were used as chain-posts.

The outer COURT was constructed by *Michelozzo* in 1434. The elaborate decorations of the columns and the grotesques on the ceiling were added by *Marco da Faenza* in 1565, from which period also date the faded views of Austrian towns. In the centre, above a large basin of porphyry, is a "Boy with a fish as a fountain-figure, by *Verrocchio*, originally made for a villa of Lorenzo de' Medici. At the back are Samson and a Philistine by *Rossi* (the latter being a caricature of Michael Angelo). The armorial bearings above the colonnade include those of Florence (lily), the People (cross), the Parte Guelfa (eagle), and the Medici (balls), and the combined colours (red and white) of Florence and Fiesole.

Interior (adm., see p. 349). Entering by the door on the left, we ascend the stairs to the FIRST FLOOR and enter the GREAT HALL (*Sala del Consiglio*, or *dei Cinquecento*), constructed in 1495 for the Council, which had been enlarged by Savonarola's partisans. From 1860 to 1869 this hall was used for the sittings of the Italian Parliament. In 1503 *Leonardo da Vinci* and *Michael Angelo* were commissioned to decorate the hall with frescoes from Florentine history. Da Vinci executed a cartoon of the Battle of Anghiari (defeat of the Milanese in 1410), and Michael Angelo designed his 'Bathing Soldiers' (Florentines surprised by the Pisans before the battle of Cascina, in 1364). Both cartoons have perished as well as the small portion from Da Vinci's transferred in fresco to the walls (Battle for the Standard), and the hall is now adorned with frescoes by *Vasari* and others representing scenes from the wars against Pisa and Siena. Here also are portrait-statues of the Medici by *Rossi* and *Caccini* and a colossal marble *Statue of Savonarola*, by Passaglia, 1881. Beyond this hall is the UFFICIO DEL SINDACO. — The adjoining QUARTIERE LEONE X. is shewn only between 9 and 10 a.m. In the *Salotto di Clemente VII.* is a view of besieged Florence; the *Camera di Giovanni delle Bande Nere* contains portraits of that Medicean, of his wife Maria Salviati, and of Cosimo I., as a boy; in the *Camera di Cosimo I.*, that prince appears surrounded by artists; there is a similar picture in the *Camera di Lorenzo il Magnifico*. The figures are all by *Vasari*; the grotesque designs by *Pocetti*.

Leaving the Great Hall by a corridor which passes a fine marble doorway (15th cent.), we ascend to the SECOND FLOOR, entering first the SALA DE' GIGLI. The hall contains "Frescoes by *Domenico Ghirlandajo*", representing St. Zenobius and heroes of Roman history, in a fine architectural framework. The banners of Italian cities grouped around a bust of Dante, were placed here at the Dante festival in 1865 (comp. p. 388). — A very handsome door adorned with intarsia work (portraits of Dante and Petrarch) and enclosed in a fine marble framework by *Benedetto da Majano* now leads into the SALA D'UDIENZA, which contains frescoes by *Salviati* (story of Camillus). Above the door is a statuette of Peace. Then the CAPPELLA DE' PRIORI DI S. BERNARDO, with a ceiling painted in imitation of mosaic by *Rid. Ghirlandajo*, and a crucifix over the altar attributed to *Giov. da Bologna*. — We traverse a number of apartments, with unimportant paintings by *Vasari* (Apotheosis of the Medici) and grotesque designs by *Pocetti*, to the *Sala delle Carte Geografiche*.

At the N. corner of the edifice is a lion in marble, a modern copy of the original in bronze by *Donatello*, known as *Il Marzocco*, and now preserved in the Museo Nazionale (p. 384). To the left is the *Great Fountain*, with Neptune and Tritons by *Bartolommeo Ammanati* and four sea-goddesses of the School of *Giov. da Bologna*, finished in 1575. Adjoining it is the **Equestrian Statue of Grand-Duke Cosimo I.* (Pl. E, 5) in bronze, by *Giovanni da Bologna*, 1594.

— Opposite the statue is the **Palazzo Uguccioni*, with a rustica lower story and imbedded double-columns between the windows, in the florid Renaissance style (about 1550).

On the W. side of the piazza rises the *Palazzo Fenzi*, built by Landi (1871) in the early-Florentine style, which has been adopted in many of the newer edifices. In the S. angle of the piazza rises the —

***Loggia dei Lanzi** (Pl. E, 5), originally called *Loggia dei Signori*, a magnificent open vaulted hall of the kind with which it was usual to provide both the public and private palaces of Florence, designed in the present case for solemn ceremonies which it might be desirable to perform before the people. This structure was projected in 1356, having perhaps been designed by *Andrea di Cione (Orcagna)*, but was not erected till 1376. *Benci di Cione Dami* and *Sinone di Talenti* are said to have been the architects. The style of the architecture shows a falling off from the Gothic, while the sculptures (Faith, Hope, Charity, Temperance, and Fortitude, by *Agnolo Gaddi*, 1383) exhibit an incipient leaning to the Renaissance forms. The present name of the loggia dates from the time of the Grand-Duke Cosimo I., when his German spearmen or 'lancers' were posted here as guards.

By the STEPS are two lions; that on the right is antique, the other by *Flaminio Vacca*. — Under the arches, to the right, is the *Rape of the Sabines, a group in marble executed by *Giovanni da Bologna* in 1583 with a life-like relief on the base; on the left 'Perseus with the head of the Medusa, in bronze, by *Benvenuto Cellini* (1553), who also executed the statuettes and bas-reliefs of the pedestal (one of the reliefs, now in the Bargello, is replaced by a cast); behind it the Rape of Polyxena, a large group in marble by *Fedi*, erected in 1866. To the left of the latter, 'Judith and Holofernes in bronze, by *Donatello*, with the inscription 'Salutis Publicae Exemplum', erected in front of the Palazzo Vecchio after the expulsion of the Medici. In the centre 'Menelaus with the body of Patroclus, an ancient copy of the so-called Pasquino at Rome, and brought thence in 1570. To the right of it, Hercules slaying the centaur Nessus, in marble, by *Giov. da Bologna*. By the wall at the back are five antique portrait-statues, and a figure of 'Germania devicta' (the so-called Thusnelda; 3rd on the left), in which the expression of grief in the barbaric but noble countenance is admirably depicted.

At the corner of the Pal. Vecchio, next the Arno, lies the large **Palazzo degli Uffizi** (Pl. E, 6), erected in 1560-74 by *Vasāri*, for the municipal government. It now contains the celebrated *Picture Gallery* (p. 355), the *National Library* (p. 371), the *Central Archives of Tuscany* (p. 371), and the *Post Office*. Beneath is the handsome *Portico degli Uffizi*, the niches of which were adorned with **Marble Statues* of celebrated Tuscans in 1842-56. The names of the persons represented and of the respective sculptors are engraved on the bases (comp. p. 360). On the side next the Arno is a statue of Cosimo I. by *Giov. da Bologna*, with figures of Justice and Power by *Danti*. Fine view hence over the river to S. Miniato.

Approaching from the Piazza della Signoria, we enter by the second door to the left under this portico, and ascend by a staircase

of 126 steps (lift, 1 fr.) to the ****Galleria degli Uffizi** (admission and conveyance of sticks and umbrellas to the Pitti Palace, see p. 349). The gallery originated with the Medici collections, to which numerous additions were made by the Lorraine family, and it is now one of the best in the world, both in extent and value. Another enlargement of the collection is meditated. Since 1889 a new arrangement of the pictures has been going on, and is still unfinished. Those who have time for a brief visit only should first walk through the corridors, in order to become acquainted with their topography, and then return to the ***Tribuna**, the gem of the whole gallery. Permission to copy and tickets of free admission may be obtained on application, supported by the applicant's consul, at the *Palazzo Ginori* (comp. p. 348). Many of the best pictures are often removed from their usual position for the convenience of copyists, but their whereabouts is indicated by a notice on the vacant space. (Catalogues at the entrance, 3 fr.).

The pictures in the *Tribuna* (p. 361) are the choicest in the gallery, as their position indicates, and are therefore all worthy of careful inspection. These are, however, by no means the only treasures of the collection. Thus the predelle and the angels at the sides of *Fra Angelico's* frequently copied winged picture of the Madonna and angels (No. 17; p. 368) are more interesting than the principal picture itself. Among the FLORENTINE works of the 15th cent. we may first mention *Filippo Lippi's* Madonna (1307; p. 364), and four works of *Sandro Botticelli*: a round picture of the Madonna (1267 bis; p. 364), the Adoration of the Magi (1286; p. 368), so much extolled by Vasari, and, as specimens of other subjects, his Venus (39; p. 368), and his Calumny after Apelles (1182; p. 363). *Filippino Lippi's* Madonna and saints (1268; p. 364) attracts attention by its size and clear colouring, and his Adoration of the Magi (1257; p. 364), with its numerous figures, is interesting on account of the portraits it contains. The best of the early masters was *Domenico Ghirlandajo*, whose beautiful round picture of the Adoration of the Magi (1295; p. 365), and the Madonna with saints (1297; p. 368), are remarkable for the excellence of the composition, and the harmony of colouring. The full importance of this master, who excelled in narrative painting, can only be perceived, however, in the domain of fresco-painting (pp. 406, 408, 410). The mythological works of *Piero di Cosimo* (21, 28, 38, 1312) betray a taste for fantastic subjects, from which Leonardo himself was not entirely free. *Pietro Perugino*, Raphael's teacher, is here well represented only by his brilliant portraits (1217, p. 363; and 287, p. 369). The portrait of *Raphael*, by himself (288; p. 369) is genuine, though disfigured by retouching. Other paintings by this master form the chief gems of the Tribuna. A very important work, though unfinished, is *Fra Bartolommeo's* Madonna enthroned (1265; p. 364), with its masterly grouping. An-

other very effective picture, notwithstanding its unfinished condition, is *Leonardo's* rich composition of the Adoration of the Magi (1252; p. 364). The Visitation of Mary (1259; p. 364), by *Albertinelli*, and *Sodoma's* St. Sebastian (1279; p. 364) also rank among the finest creations of Italian art.—Among the works of the other Italian Schools the most notable are *Mantegna's* Madonna among the rocks (1025; p. 365), and among the numerous Venetian pictures *Giovanni Bellini's* Madonna by the lake (631; p. 367), *Titian's* Flora (626; p. 367), two works by *Giorgione* (621, 630; p. 368), and a number of portraits.

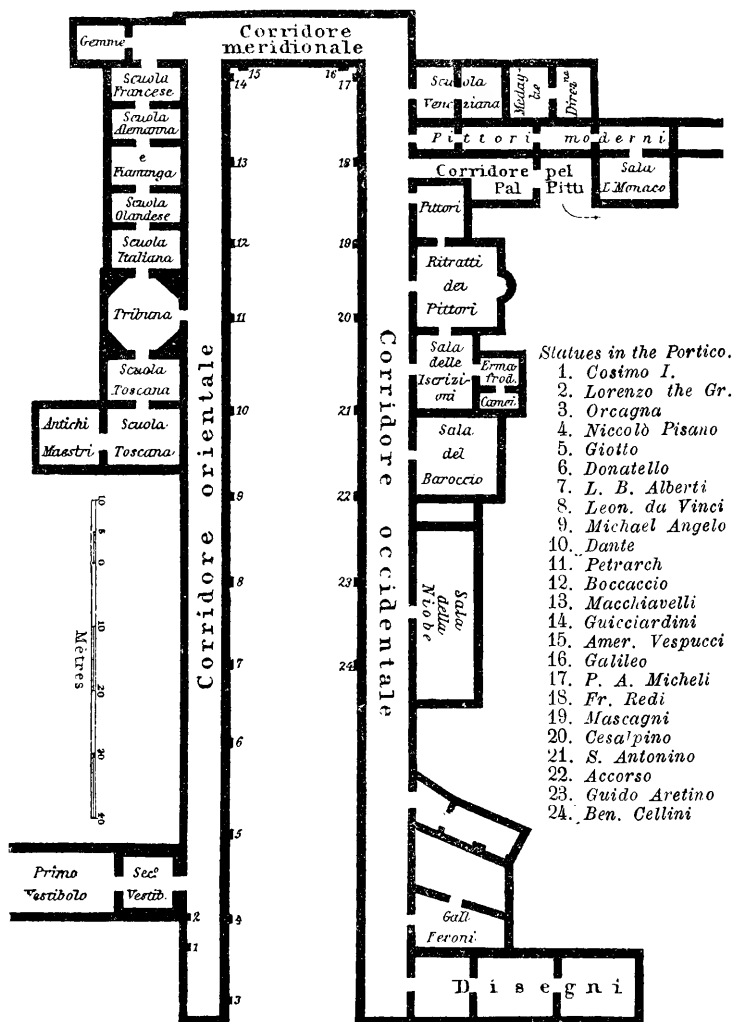
The collection is also rich in works of northern origin, the better of which, in spite of the proximity of the more studied Italian pictures, maintain their peculiar charm owing to their depth of colouring, and their unsophisticated realism. Among the works of the EARLY FLEMISH SCHOOL, a small Madonna by *Memling* (703; p. 366) is specially attractive. Among the principal GERMAN masters, *Dürer*, whose works were highly prized in Italy and much used by Italian painters even before his death, is represented by an Adoration of the Magi (in the Tribuna), a portrait of his father (766; p. 365), two heads of Apostles (768, 777; p. 366), and an unattractive Madonna (851; p. 365). *Holbein's* portrait of Richard Southwell, dating from 1537 (No. 765), is an admirable work. The NETHERLANDS SCHOOL of the 17th cent. is also represented by several excellent works. Among those by *Rubens* are a small sketch of the Graces (842; p. 365), the portrait of his first wife (197; p. 370), his own portrait (228; p. 369), and two pictures of scenes from the life of Henry IV. (140, 147; p. 370). The best of *Rembrandt's* works preserved here are the two portraits of himself (451, 452; p. 369). The Dutch genre-painters have also enriched the gallery with several important and well-preserved works, such as *Ger. Dou's* Cake-woman (926), and the Schoolmaster (786), *Fr. Mieris's* large family-portrait (981), and the Quack (854), *G. Metsu's* Lute-player (918), and the Huntsman (972), and *Jan Steen's* Family feast (977). Among the portraits of the painters (p. 369) those by the Netherlands masters also occupy a high rank. The modern portraits of the painters placed here show how sadly this branch of art has fallen off since the 17th century.

FIRST LANDING of the staircase. To the right, Bust of Hercules with an oak-wreath; to the left, Head of Venus. Portrait-busts. At the top of the staircase is a statue of Mars in black basalt (head modern).

FIRST VESTIBULE. Busts of members of the Medici family. Bronze statues of Mars and Silenus, the latter with the infant Bacchus, a copy of the original at Rome. Various Roman reliefs; 8-11. Representations of processions and sacrifices (almost all the heads modern); 12-14. Fine plant-ornaments.

SECOND VESTIBULE. Ancient Sculptures: to the left, statue of Augustus; portrait-busts of the Roman imperial period; pillar with

trophies in relief bearing a head of Jupiter; statue of Bacchus, restored as Apollo. To the right, statue of Hadrian; portrait-busts;



pillar with the head of the deity of a town; statue of Trajan. In the middle, two *Molossian Dogs, a Horse, and a *Wild Boar, the last of Greek workmanship.

E. CORRIDOR, 178 yds. in length, adorned with *Grotesque paintings by *Bernardino Poccetti* (1581). We turn to the right from the entrance.

ANCIENT SCULPTURES IN MARBLE: 36. Sitting figure of a Roman lady (so-called 'Agrippina'); 35. The same, in better workmanship, but with modern head; 41. Bronze head of Cæsar; 38. Hercules slaying Nessus (almost entirely modern); by the window, 43. Julius Cæsar; 47. Augustus; 39. Sarcophagus with representations from the life of a Roman (from which Raphael borrowed the sacrificial scene for his tapestry); *48. Marcus Agrippa; 49. Julia, daughter of Augustus(?); to the right, 51. Pan and Olympus; to the left, 62. 68. Sarcophagi: Rape of the Leucippidæ and Labours of Hercules; 74. Portrait of a child; 75. Athlete, a replica of the celebrated Doryphorus of Polyclethus; to the right, 74. Pomona (head and extremities restored); *76. Julia, daughter of Titus; left, 80. Vitellius; 85. Vespasian; 90. Vestal Virgin with portrait-features; 92. Domitian; 96. Trajan.

PICTURES: 8. *School of Giotto*, Christ on the Mt. of Olives; *15. *Pietro Lorenzetti* of Siena, Madonna and angels; 17. *P. Lorenzetti*(?), Hermit-saints of the Thebaid; *23. *Simone Martini* and *Lippo Memmi* (of Siena), Annunciation with lateral pictures (25. S. Julia, 24. S. Ansano), 1333; *27. *School of Giotto*, Pietà; 32. *Giov. da Milano*, Altarpiece with saints, etc.; 39. *Lorenzo Monaco*, Adoration of the Magi; 47. *Lor. Vecchietta* of Siena, Madonna and saints (1467); 52. *Paolo Uccelli*, Cavalry-battle (1430); 56. *A. Baldovinetti* (attributed to *Pesellino*), Annunciation; 60. *Baldovinetti*, Madonna and saints; *Cosimo Rosselli*, 63. Coronation of the Virgin, 68. Adoration of the Magi; 69-73. *Piero Pollajuolo*, Hope, Justice, Temperance, Faith, Charity; no number, *Luca Signorelli*, Madonna and Child, in the background nude shepherds; 79. *Tuscan School*, Madonna; *Piero di Cosimo*, 81. Conception of the Virgin and 6 saints, 85-87. Sacrifice in the temple of Zeus for the liberation of Andromeda, the Liberation, Marriage of Perseus.

S. CONNECTING PASSAGE, with similar decorations and contents, among which are the following fine antiques: to the left, 129. Sarcophagus with the fall of Phæton; *138. Thorn-extractor; to the right, *137. Round altar with bas-reliefs, representing the Sacrifice of Iphigenia, bearing the name of Cleumenes; 141. Pedestal, with reliefs of Amoretti bearing the weapons of Mars; above, similar pedestal with female figures in fine relief; 145. Venus stooping in the bath; to the left, 146. Nymph unloosing her sandal.

W. CORRIDOR, of the same length as that on the E., with paintings of little importance. Among the antique sculptures are: to the left, 156. Statue of Marsyas, antique, restored by Donatello; 157. Pertinax; to the right, no number, Nereid on a seal; 168. Caracalla; Discobolus, after Myron, and seated Hermes, both wrongly restored; 195. Leda; farther on, in the middle, colossal horse's head; to the left, bronze heads of Sophocles and Homer. At the end of the corridor, to the left, bronze torso, found in the sea at Leghorn; 385. Altered copy of the Laocoon, by *Baccio Bandinelli*. In front is a sleeping Amor on an ancient tomb-base. The antique bronzes are to be removed to the Archaeological Museum (p. 380).

Returning hence, and passing through the second door to the left of the entrance, we next reach the octagonal —

**TRIBUNA, containing a magnificent and almost unparalleled collection of master-pieces of ancient sculpture and modern painting. The hall was constructed by *Bernardo Buontalenti*; the decorations are by *Bernardino Poccetti*. In the centre are placed five celebrated marble sculptures: **Satyr* playing on the cymbal and pressing the *scabellum* or *krupezion* with his foot; the admirable head, the arms, and part of the feet were restored by *Michael Angelo* (?). **Group of the Wrestlers*; the heads, which resemble those of the Children of Niobe, do not belong to the original, and the greater part of the legs and arms is modern; the right arm of

the victor is erroneously restored. **Medici Venus*, found at Rome in the 16th cent., and brought to Florence in 1680; the affectedly held fingers and the inscription on the base are modern. Adjoining this statue are two Cupids on a dolphin. The **Grinder*, a Scythian whetting his knife to slay Marsyas, found at Rome in the 16th century. The **Apollino*, or young Apollo (freely restored).

Paintings: beside the entrance, **1131. *Raphael*, Pope Julius II., probably the original (about 1512); a replica in the Pitti Palace (p. 418).

**1129. *Raphael*, Madonna and Child with the cardinal (small grey bird with red crest), painted in Florence about 1507, pieced together again after a fire in 1548.

The 'Madonna del Cardinello', the 'Madonna al Verde' at Vienna, and 'La belle Jardinière' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the Madonna, in which Mary and her Son alone appear, the child John the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly-arranged group. The two children, standing at the feet of the Madonna, form a broad base for the composition, which tapers upwards easily and naturally to the head of the Virgin. This arrangement first found expression within the realms of sculpture, whence it was eagerly adopted by the Florentine painters. — *Springer*.

1127. *Raphael*, The young St. John, not by his own hand; *Fra Bartolommeo*, 1130. Job, 1126. Isaiah; 1125. *Franciabigio*, attributed to *Raphael*, Madonna del Pozzo, so called from the well in the background; *1123. *Sebastiano del Piombo*, attributed to *Raphael*, Portrait, once erroneously called the Fornarina (comp. p. 414), dated 1512; 1124. *Franc. Francia*, Portrait of Giovanni Evangelista Scappi (much retouched). Over the door: 1140. *Rubens*, Hercules at the parting of the ways (studio-piece); *1120. *Raphael* (? Florentine), Female portrait, retouched; *1121. *Unknown North Italian Master* (not *Mantegna*), Elizabeth of Mantua (?); 1119. *Baroccio*, Duke Francis Maria II. of Urbino.

*1117. *Titian*, Venus of Urbino (probably the Duchess Eleonora), painted for Francesco della Rovere, Duke of Urbino, about 1537.

'Not after the model of a Phryne, nor yet with the thought of realizing anything more sublime than woman in her fairest aspect, did Titian conceive this picture. Nature as he presents it here is young and lovely, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty'. — *C. & C.*

1128. *School of Van Dyck*, Emp. Charles V. on horseback; 1115. *Van Dyck*, Jean de Montfort; *1118. *Correggio*, Repose on the Flight to Egypt, an early work of Correggio's Ferrara period; 1136. *P. Veronese*, Holy Family and St. Catharine; above, 1122. *Pietro Perugino*, Madonna with SS. John and Sebastian (1493); 1110. *Orazio Alfani* (imitator of Raphael), Holy Family; 1114. *Guercino*, Sibyl of Samos; 1107. *Daniele da Volterra*, Massacre of the Innocents; above, 1108. *Titian*, Venus and Cupid; *1109. *Domenichino*, Portrait of Cardinal Agucchia; 1104. *Spagnoletto*, St. Jerome; above

the door, 1137. *Guercino*, Endymion; *1116. *Titian*, Portrait of Beccadelli, papal nuncio in Venice (1552).

'A magnificent likeness, in which the true grain of what may be called Churchman's flesh is reproduced in a form both clear and fair but with the slight tendency to droop which is characteristic in priests'. — *C. & C.*

*1139. *Michael Angelo*, Holy Family, an early work, painted on the commission of Angelo Doni, the only easel-work of the master in Italy, painted in tempera between 1501 and 1505.

The Madonna, a large-framed woman, kneels on the ground and leans to one side, as she hands the Infant over her shoulder to her husband, who stands behind and finishes off the group. In the deep hollow of the middle distance walks the sturdy little John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 15th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — *Springer*.

Above, *L. Cranach*, 1142. Adam, 1138. Eve. — *1141. *A. Dürer*, Adoration of the Magi (1504), one of the first important easel-paintings by this master, carefully and minutely finished, and in good preservation.

Both the aerial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on at first a tempera and then glazed with oil-pigments. The tone is extraordinarily lively and clear. — This gem of German art was formerly in the imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century. — *Thausing's 'Dürer'*.

*1134. *Correggio*, Madonna worshipping the Child, graceful in pose and action; 1135. *Bern. Luini*, The daughter of Herodias with the head of John the Baptist; over the door, 1133. *Ann. Carracci*, Nymph and satyr.

The door to the left (when approached from the corridor) leads from the Tribuna to the —

*TUSCAN SCHOOL. I. SALOON: To the right, 1245. *Jac. da Empoli*, Abraham's Sacrifice; 1175. *Santi di Tito*, Portrait; 1179. *Sandro Botticelli*, attributed to *Fra Filippo Lippi*, St. Augustine; *1217. *Perugino*, ascribed to *Lor. di Credi*, Portrait; 1155. *Ang. Bronzino*, Portrait of a boy; no number, **Fra Bartolommeo*, Nativity and Presentation in the Temple, on the reverse the Annunciation, in grisaille; 1153. *Ant. Pollajuolo*, Contests of Hercules with Antæus and the Lernean hydra; 1159. Head of the Medusa, 1157. Portrait, both erroneously attributed to *Leon. da Vinci* (the former a forgery to replace a lost work of the master); 1163. *Lor. di Credi*, Portrait, said to be that of his master Andrea Verrocchio; 1156, 1158. *S. Botticelli*, Judith, Death of Holofernes; 1167. *Masaccio* (?), Portrait (fresco); 1154. *S. Botticelli*, Portrait of Piero de' Medici; *1176. *Andrea del Sarto*, Portrait of himself; opposite, 30. *Piero Pollajuolo*, Portrait of Galeazzo Maria Sforza; 34. *Lor. di Credi*, Portrait; *1182. *Sandro Botticelli*, Calumny, from the description by Lucian of a picture of Apelles; no number, *Fra Ange-*

lico, Spozalizio, and Death of the Virgin; *1162. *Fra Angelico*, Birth of John the Baptist; 1183. *Ang. Bronzino*, Portrait of Bianca Cappello; 1147. *Carlo Dolci*, S. Lucia; 1172. *Cigoli*, St. Francis; 1198. *Pontormo*, Birth of John the Baptist; opposite the window, 1146. *Andrea del Sarto* (?), Madonna and the child John; 1205. *Girol. Genga*, Martyrdom of St. Sebastian; *1312. *Piero di Cosimo*, Perseus delivering Andromeda (showing Leon. da Vinci's influence); 1199. *Cristofano Allori*, Madonna; 1148. *Pontormo*, Leda.

II. SALOON. To the left, *1252. *Leonardo da Vinci*, Adoration of the Magi (begun in 1481 for the monks of S. Donato, but never finished); 1335. *School of Verrocchio*, Madonna enthroned, with four saints; 1264. *Franciabigio*, Madonna with Job and John the Baptist; *1279. *Sodoma*, St. Sebastian, on the reverse a Madonna with SS. Rochus and Sigismund (the picture was originally the banner of the Sienese brotherhood of St. Sebastian); *1259. *Mariotto Albertinelli*, Visitation, with predella: Adoration of the Child, and Presentation in the Temple (1503); *Ridolfo del Ghirlandajo*, 1275. St. Zenobius, Bishop of Florence, resuscitating a dead child, and 1277. Transference of the remains of St. Zenobius to the cathedral; *1254. *Andrea del Sarto*, St. James and two children in cowls of the brotherhood of St. James; 1256. *Salviati*, Portrait; 1271. *Bronzino*, Christ in Hades; *1112. *A. del Sarto*, Madonna with SS. John the Evangelist and Francis (1517), a masterpiece of fusion and transparent gaiety of colour (C. & C.); *Pontormo*, 1267. Portrait of Cosimo the Elder ('pater patriæ'), after a 15th cent. painting, 1270. Duke Cosimo I. de' Medici; *1266. *Bronzino*, Sculptor; *1265. *Fra Bartolommeo*, Madonna and Child, with St. Anna praying to the Trinity, and the tutelary saints of Florence near the throne (this picture, painted for the council-hall of the republic, was unfinished at the artist's death in 1517); *Filippino Lippi*, *1268. Madonna with four saints (1485), *1257. Adoration of the Magi, with portrait of Pier Francesco de' Medici (the astronomer on the left; 1496); above the door, 1280. *Granacci*, Madonna presenting her girdle to St. Thomas, in corroboration of her Assumption.

*HALL OF THE ANCIENT MASTERS. To the right, *Lor. di Credi*, *1160. Annunciation, 1287. Holy Family; *1307. *Fra Filippo Lippi*, Madonna and Child with two angels; 1223. *Franciabigio*, Temple of Hercules; 1303. *S. Botticelli* (?), Madonna; *1291. *Luca Signorelli*, Holy Family, a fine example of the 'grave, unadorned, and manly style of this painter, showing in the most admirable manner his Leonardo-like mastery of *chiaroscuro*'; 1299. *Botticelli* (?), Strength; *Botticelli*, 1289. Madonna with angels, 1316. Annunciation (school-piece), *1267bis. Madonna with angels, the heads of great charm; *Piero Pollajuolo*, 1306. Prudence, opposite, *1301. SS. Eustace, James, and Vincent (1470; from S. Miniato).

*1300. *Piero della Francesca*, Portraits of Federigo di Monte-

feltro, Duke of Urbino (d. 1482), and his Duchess, Battista Sforza (on the back triumphal processions in a landscape).

'Neither (of the portraits) are agreeable types, but nothing can exceed the Leonardesque precision of the drawing or the softness and fusion of the impasto'. — *C. & C.*

1298. *L. Signorelli*, Predella: Annunciation, Nativity, and Adoration of the Magi; 1288. *Leonardo da Vinci*(?), Annunciation; above, *1295. *Dom. Ghirlandajo*, Adoration of the Magi (1487); 1315. *Seb. Mainardi*, SS. James, Stephen, and Peter; on an easel, **Fra Angelico*, Coronation of the Virgin. — We retrace our steps, pass through the Tribuna, and enter the room devoted to the —

NORTH ITALIAN SCHOOLS. On the left: 1057. *Fr. Albani*, Rape of Europa; 1165. *Cristof. Allori*, Christ as a child sleeping on the Cross; above, 1031. *Caravaggio*, Medusa; *Lod. Mazzolino*, 1034. Presentation in the Temple, 1030. Nativity; 995. *Dosso Dossi*, Massacre of the Innocents; 1032. *Mazzolino*, Holy Family; *1025. *Mantegna*, Madonna in a rocky landscape, the background of delicate execution; 1021. *Paolo Veronese*, St. Agnes kneeling, with two angels (sketch); 1149. *Allori*, Mary Magdalene; 1064. *Canaletto* (*Ant. Canale*), Palace of the Doges at Venice; *1002. *Correggio* (youthful work), Madonna and Child, with angels; 1006. *Parmigianino*, Holy Family; 1044. *Fr. Albani*, Dancing genii; on the other side of the door, 1095. *Marco Palmezzano*, Crucifixion, with Mary, Martha, Mary Magdalene, and John.

*DUTCH SCHOOL. On the left: *918. *G. Metsu*, Lute-player; on the right, 922. Copy of *Rembrandt's* Holy Family (after the famous picture in the Louvre); *926. *Gerard Dou*, Pancake-seller; 934. *Schalcken*, Girl sewing; 941. *F. Mieris*, Girl asleep; 949, 957. *Netscher*, Sacrifice of Venus; between them, 953. *Rachel Ruysch*, Fruit and flowers; *958. *Terburg*, Lady drinking; 961. *Rachel Ruysch*, Flowers. Exit-wall: *972. *Metsu*, Lady and huntsman; *977. *Jan Steen*, Family feast; 979. Attributed to *Rembrandt* (perhaps *H. Seghers* ?), Thunderstorm; *F. van Mieris*, *981. Portrait of the painter and his family (1675), painted for Cosimo III., 854. Quack; 985. *Adrian van der Werff*, Adoration of the Shepherds (1703). — *882. *Jacob van Ruysdael*, Landscape with cloudy sky; 895. *South German School*, Ferdinand I.; 890, 900. *Poelenburg*, Landscapes.

FLEMISH AND GERMAN SCHOOLS. I. SALOON. To the right, 812. *Rubens*, Venus and Adonis, the landscape by *J. Brueghel* (studio-piece). On the next wall, *Studio of Lucas Cranach*, 845. Electors John and Frederick of Saxony, 847. Luther and Melanchthon, 838. Luther; 839. *Holbein* (?), Portrait. — Exit-wall: 842. *Rubens*, The Graces (sketch); 851. *Dürer*, Madonna, painted in 1526; 764. *B. Denner*, Portrait (1726); *765. *Holbein the Younger*, Richard Southwell (1536), with an expression of blended stolidity and slyness; *766. *Dürer*, Portrait of his father, painted in the artist's 19th year (1490; the clever face and hands are wonderfully lifelike).

Dürer, *768. The Apostle Philip, and *777. (farther on), St. James the Great.

'Both pictures were painted in water-colours upon linen in 1516. The heads are of strongly marked individuality, yet it is at the same time evident that they are not merely studies from life, but that a due regard has been paid to the characters to be represented'. — *Thausing's 'Dürer'*.

769. *Memling*, Portrait of a man; 772. *Adam Elsheimer*, Landscape, with Hagar comforted by the angel; *774. *Claude Lorrain*, Sea-shore, with a villa, copied in parts from the Villa Medici at Rome; 778. *Memling*, St. Benedict; 780. *Unknown Artist*, attributed to *Rogier van der Weyden*, Portrait. — Entrance-wall, 783. *Van Dyck* (?), Madonna; 784. Wrongly ascribed to *Holbein*, *Zwingli*; *786. *G. Dou*, Schoolmaster; 793. *Elsheimer*, Landscape with Mercury accompanying the daughters of Aglaia to the temple; 795. *Rogier van der Weyden* (?), Entombment.

In the II. SALOON a series of good pictures from the lives of SS. Peter and Paul, by *Hans von Kulmbach* (attributed to *Schäufelein*), a pupil of *Dürer*. To the right of the entrance, 730. *Herry Bles* (*Civetta*), Mine; opposite the windows, 744. *Nic. Frumenti* (the German *Meister Korn*), Triptych with the Raising of Lazarus (1461). Exit-wall, *758. *Elsheimer*, Landscape, with shepherd playing on a reed; 761. *Jan Brueghel*, Landscape, forming the cover of a green drawing of the *Crucifixion relieved with white by *A. Dürer* (1505), with a copy in colours by *J. Brueghel* (1604); 698. *Van der Goes* (?), Madonna; *703. *Memling*, Madonna and Child with angels, remarkable for its chastened arrangement, tasteful shape, jewel-like finish, and glow of tone (*C. & C.*); 706. *Teniers the Younger*, St. Peter weeping; opposite, 749. *Petrus Christus*, Double portrait.

FRENCH SCHOOL. To the left: *667. *Clouet*, Francis I. on horseback; 668. *Gaspard Poussin*, Landscape; 671. *Watteau*, Garden-scene; to the right, 672. *Grimoux*, Pilgrim; 684. *Rigaud*, Portrait of Bossuet; 674. *Largillière*, Jean-Baptiste Rousseau; 679, 689 *Largillière*, Portraits of the poet Vittorio Alfieri and the Countess of Albany (1794), with two autographs by Alfieri on the back. Exit-wall, 696. *Grimoux*, Pilgrim; 695. *Phil. de Champaigne*, Portrait. — Then to the left in the corridor is the —

CABINET OF THE GEMS (closed on Sun.), a saloon borne by four columns of oriental alabaster and four of verde antico, with six cabinets containing upwards of 400 gems and precious stones, once the property of the Medici.

The 1st, 3rd, 4th, and 6th cabinets each contain two small columns of agate and rock crystal. In the 1st cabinet on the right a large vessel of lapis lazuli; two bas-reliefs in gold on a ground of jasper, by *Giovanni da Bologna*. 2nd: Two goblets of onyx, with the name of Lorenzo de' Medici; *Casket of rock-crystal with 24 scenes from the life of Christ, executed by *Valerio Belli* for Pope Clement VII.; *Portrait of the grand-duke Cosimo III., in Florentine mosaic, of 1619; three bas-reliefs in gold on a ground of jasper, by *Giovanni da Bologna*. Crystal vase, with cover in enamelled gold, executed for Diana of Poitiers, with her cipher and half moons. The glass-cases by the window contain cameos of the 17th century. 4th: Vase of jasper with lid, on which stands the figure of a warrior

in gold adorned with diamonds. Venus and Cupid in porphyry, by *Maria da Pescia*. 5th: Basrelief in gold and jewels, representing the Piazza della Signoria, by *Gasparo Mola*. Fantastic vase with a *Hercules in massive gold upon it, by *Giov. da Bologna*. 6th: Vase of rock-crystal, by *Benvenuto Cellini*. In the centre of the room a table with a view of the old harbour of Leghorn in Florentine mosaic.

In the W. Corridor, the first door on the left leads to the —

*VENETIAN SCHOOL. I. SALOON. Right: 627. *School of Ferrara* (attributed to *Seb. del Piombo*), Portrait of a warrior; 573. *Girol. Muziano*, Portrait; 575. *Lorenzo Lotto*, Holy Family (a late work); 579. *School of Paolo Veronese* (*Batt. Zelotti* according to Morelli), Annunciation; *583bis, *Carpaccio*, Capture of a Turk; *631. *Giov. Bellini* (attributed to *Basaiti*), Madonna by the lake with saints: in this highly poetic composition the painter appears as the precursor of Giorgione (comp. Nos. 621 and 630, p. 368). — Exit-wall, 586. *Moroni*, Portrait (1563); 648. *Titian*, Portrait of Catherine Cornaro (studio-piece); *1111. *Mantegna*, Altarpiece, representing the Adoration of the Magi, the Circumcision, and the Ascension, one of the master's finest and most carefully executed works; 571. *Veronese School* (attributed to *Giorgione*), Knight and squire; 593. *Jac. Bassano*, Moses and the burning bush; 594. *Jac. Tintoretto*, Vision of St. Augustine; 595. *Jacopo Bassano*, Family-concert, with portraits of the painter himself and of his sons Francesco and Leandro; 592. *Seb. del Piombo* (attributed to *Moretto*), Death of Adonis (of the master's early Roman period).

**605, *599, *Titian*, Portraits of Francesco Maria della Rovere and Eleonora Gonzaga, Duke and Duchess of Urbino (1537).

These noble portraits were executed in 1537, when the Duke was appointed Generalissimo of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately but subdued. To make the difference apparent between the blanched complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, Titian skilfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the fallow olive against a dark wall. — *C. & C.*

Above, *601. *Tintoretto*, Portrait of Admiral Venier; over the door, *607. *Paris Bordone*, Portrait of a young man.

On an easel: **626. *Titian*, The so-called 'Flora', painted probably before 1520, and still in Giorgione's manner.

There is nothing in this ethereal Flora to shock the sensitive eye. The proportions and features are of surprising loveliness, reminding us in their purity of some of the choicest antiques. The masterly and clear light scale is attained by the thin disposal of pigments, the broad plane of tinting, and the delicate shade of all but imperceptible half-tones. — *C. & C.*

II. SALOON. Right: above, 646. *Tintoretto*, Abraham's Sacrifice; 645. *Savoldo*, Transfiguration; *629. *Giov. Batt. Moroni*, Portrait of a scholar; 614. *Titian*, Giovanni de' Medici, painted from a death-mask; 617. *Tintoretto*, Marriage at Cana of Galilee; 618. Copy of *Titian's* 'Pesaro Madonna' (p. 243), begun only; 619. *Palma Vecchio*, Judith (injured); 642. *Moroni*, Portrait of the author

Giov. Ant. Pantera (retouched); 583. *Style of Giov. Bellini*, Pietà (sketch); *Giorgione*, *622. Portrait of a Knight of Malta (retouched); *621. Moses when a child undergoes the ordeal of fire, from a Rabbinic legend (early work), *630. Judgment of Solomon; between these, 589. *P. Veronese*, Martyrdom of St. Justina; 628. *Bonifazio II.*, Last Supper; 623. *Palma Vecchio*, Holy Family with Mary Magdalene (copy?). *633. *Titian*, Madonna and Child with the youthful St. John and S. Antonio Eremita; this work, painted about 1507, excels all Titian's previous paintings in sweetness of tone, freedom of modelling, and clever appeal to nature (*C. & C.*). 638. *Tintoretto*, Portrait of Sansovino the sculptor. Exit-wall, above, 646. *Palma Vecchio*, Lucretia (copy); 609. Reduced copy of *Titian's* 'Battle of Cadore', destroyed in the burning of the ducal palace at Venice in 1577.

In the adjoining corridor are various portraits of modern artists and some unimportant pictures. The door straight on leads to the CABINET OF ENGRAVINGS AND DRAWINGS (Director, Sig. Nerino Ferri) and the COLLECTION OF COINS AND MEDALS (closed). The door on the right leads to the —

SALA DI LORENZO MONACO. To the right, 1296. *Bacchiacca*, History of St. Acasius, altar-predella; *39. *S. Botticelli*, Birth of Venus; 17. *Fra Angelico da Fiesole*, Tabernacle with a gold ground, the Madonna between two saints, surrounded by twelve *Angels with musical instruments, of surpassing charm (1483); *1294. *Fra Angelico*, Predelle of the preceding, with St. Peter preaching, Adoration of the Magi, and Martyrdom of St. Mark; *1297. *Dom. Ghirlandajo*, Madonna and saints; *1286. *S. Botticelli*, Adoration of the Magi, with portraits of Cosimo de' Mici, his son Giovanni, and his grandson Giuliano; 24. *Lorenzo di Credi*, Madonna adorning the Child; 1305. *Dom. Veneziano*, Madonna and saints; 1309. *Lorenzo Monaco*, Coronation of the Virgin (1413); 1302. *Benozzo Gozzoli*, Betrothal of St. Catharine, Pietà and saints; 1310. *Gentile da Fabriano*, SS. Mary Magdalene, Nicholas, John, and George (1425); over the door, 1224. *Franciabigio*, Madonna.

PASSAGE TO THE PITTI PALACE (closed on Sun.).

(The visitor is recommended to pass over this part of the gallery at present, and to visit it when on his way to the Pitti Palace in connection with the other collections. Conveyance of sticks or umbrellas from one gallery to the other, see p. 349.)

A staircase descends to a long Corridor which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 minutes. At the first corner, **Luca Giordano*, Rape of Dejanira. The first section of the corridor contains Italian and other WOODCUTS, beyond which is a collection of ENGRAVINGS of the Italian school down to the time of Marc Antonio (including No. 50 et seq., specimens of *Mantegna*, on the first transverse wall), and also of other schools. The passage turns to the left over the Ponte Vecchio. Then a large collection of portraits of the Medici; crayon sketches of Florentine beauties; four 'Portraits of ladies of the English court (copies after *Sir Peter Lely's* originals at Hampton Court); views of Italian towns (17th cent.). Lastly, to the left, portraits of popes and cardinals; to the right, celebrated natives of Portugal, etc. Below lies the Boboli Garden.

(In order to reach the gallery in the Pitti Palace, p. 414, two flights of steps have to be ascended.)

The second door on the left leads to the two *SALOONS OF THE PAINTERS, with portraits of the most celebrated painters of all nations from the 15th cent. to the present time, most of them painted by themselves and with their names attached.

The I. SALOON contains the old masters. To the right: 386. *Parmigianino*; 232. *H. Holbein the Younger*; 224. *Lucas Cranach* (1550); 453. *B. van der Helst*; no number, *Anthonis Mor* (1558); 237. *Quentin Matsys* (?), within is a female portrait of 1520 (custodian opens on request); 238. *Jordaens*. Next wall: 262. *Carlo Dolci*; 263. *Cristofano Allori*; 282. *Sodoma* (school-piece?); 280. *Andrea del Sarto* (fresco); *287. *Pietro Perugino* (excellent picture, but not painted by himself); *286. *Filippino Lippi* (fresco); 217. *Velasquez* (copy?); *288. *Raphael*; 292. *Leonardo da Vinci* (not by himself); 293. *Salvator Rosa*; opposite, 372. *Palma Giovane*; 384. *Titian*; 396. *Guercino*. Entrance-wall: 354. *School of Giovanni Bellini*, Unknown portrait (forged signature); 451. *Rembrandt* as an old man; no number, the same; *228. and 233. *Rubens*; 439. *Albrecht Dürer*, Copy of an original (now in Madrid) painted in 1498; above, no number, *Georg Pencz*, Portrait of a young man. — In the centre a large *Marble Vase of Greek workmanship, known as the 'Medici Vase', adorned with the Sacrifice of Iphigenia. In a niche opposite the entrance, the statue of *Card. Leopold de' Medici*, the founder of this collection of portraits. — In the II. SALOON, modern masters: *Angelica Kaufmann*, *Mme. Le Brun*, *Raphael Mengs*, *Reynolds*, *Overbeck*, *Canova*, *Liotard*, *Winterhalter*, *Ingres*, *Gustav Richter*, *Bonnat*, *Watts*, *Millais*, *Leighton*, etc.

CABINET OF INSCRIPTIONS. The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome.

The inscriptions are arranged in twelve classes according to their subjects (the gods and their priests, the consuls, dramas, military events, private affairs, etc.). There are also some fine STATUES: *262. *Bacchus* and *Ampelus*; *263. *Mercury*; *266. *Venus Urania*; *265. *Venus Genetrix*; 264. *Priestess* (head modern). To the left: 302. *Cicero*; 300. *Demosthenes*; 274. *Scipio Africanus*. In the vestibule, 294. *Socrates*; 291. Relief representing earth, air, and water; 284. *Aeon*, a late personification of Time. Also a number of Roman cinerary urns and Greek sepulchral reliefs.

CABINET OF THE HERMAPHRODITE. To the right, 307. Torso of *Bacchus* in basalt; 308. Torso of a youth, restored by *Benvenuto Cellini* as *Ganymede*; 310. *Hercules* and the serpents; above, three *Bacchantes* (relief), and Mask of *Jupiter Ammon*; *315. Torso of a *Satyr*; above it, 331. *Victories sacrificing bulls* (relief). **318. The celebrated 'Dying Alexander', recalling the *Laocoon*, really a giant's head of the *Pergamenian school*; 316. *Antinous*; above, three *Bacchantes* (relief); 323. *Cupid and Psyche*. In the centre, 306. *Hermaphrodite*.

A door in this cabinet leads to the —

CABINET OF THE CAMEOS (closed on Sun.).

Cases 1st-4th contain the antique cameos, 5th and 6th the modern; 7th-10th the ancient intaglios, 11th and 12th the modern. Drawers beneath the intaglios contains casts. In the 1st CASE, to the left of the entrance, the cameo *No. 3. (red numbers), with the Sacrifice of *Antoninus Pius*, is remarkable for its size; 7. *Cupid riding on a lion*, with the name of the artist (*Protarchos*); 9. *Cupid tormenting Psyche*; 31. *Nereid on a hippocampus*. 2ND CASE: 36. *Judgment of Paris*; 51. *Zeus of Dodona*; 63. *Hercules* and *Omphale*. 3RD CASE: 86. *Youthful Augustus*; 100, 101. *Tiberius*.

4TH CASE: 148. Wounded stag; 156. Fall of Phaëthon; 162. Bacchus and Ariadne. 6TH CASE (modern): 220. Ludovico Sforza; 221. Cosimo de' Medici the Elder; 222. Lorenzo il Magnifico; 233. Pope Clement VII. 7TH CASE (opposite the door): 28. Apollo; *54. Hercules and Hebe, with the name of the artist Teukros; 73. Satyr and child. 8TH CASE: 101. Mourning Cupid; 145. Apollo. 9TH CASE: 176. Bacchante; 185. Pluto; 190, 191. Leander (?). 10TH CASE: chiefly portrait-heads. 11TH CASE: 4158. (black numbers), Sphinx, the seal of Augustus. 12TH CASE (modern): *371. Head of Savonarola; 373. Leo X., etc. — The next four cases contain the collection bequeathed by Sir William Currie to the Uffizi in 1863: 5. Hermaphrodite; 20. Dancing Satyr; 35, 50. Fine heads; 106. Ajax and Achilles, etc. — By the wall opposite the window: Face carved in wood, purporting to have been copied from a cast of Dante's features taken after death. In the corner are fragments of glass from the catacombs bearing early Christian representations; also goldsmith's work.

SALOON OF BARROCCIO. Four tables of Florentine mosaic. That in the centre, executed in 1613-18 by *Jacopo Antelli*, from *Ligozzo's* design, cost 40,000 zecchins or ducats.

Right: 159, *154. *Bronzino*, Portraits of Panciatichi and his wife; 211. *Lombard School*, Madonna and St. Anna (copy of Leonardo da Vinci's Madonna in the Louvre); 156. *Sodoma*, Ecce Homo; 157. *Honthorst*, Infant Jesus adored by angels; *163. *Sustermans*, Galileo; 169. *Baroccio*, The Virgin interceding with the Saviour, below are the members of a charitable order (Madonna del Popolo, 1579); 163. *Sustermans*, Princess Claudia de' Medici; 180. *Cornelis de Vos* (attributed to *Rubens*), Portrait; 186. *Carlo Dolci*, Magdalene; 190. *Honthorst*, Adoration of the Shepherds; 191. *Sassoferrato*, Madonna dei Dolori; 196. *Van Dyck*, Margaret of Lorraine; *197. *Rubens*, Isabella Brandt, his first wife; *188. *Andrea del Sarto*, Portrait (injured); 210. *Velazquez* (? probably a studio-piece after *Rubens*), Philip IV. of Spain on horseback; 155. *Venetian School*, Portrait; 216. *School of Rubens*, Bacchanalian; 212. *Baroccio*, Christ appearing to Mary Magdalene; 220. *Snyders*, Boar-hunt.

***SALOON OF NIOBE**, constructed in 1775, and so named from the seventeen Roman *Copies of statues from the far-famed ancient group of Niobe with her seven sons and seven daughters and their pedagogue, who were slain by Apollo and Diana.

Even in antiquity it was a disputed point whether *Scopas* or *Praxiteles* (4th cent. B. C.) designed the group. Twelve of the statues were found at Rome outside the Porta S. Paolo in 1583 and placed by Cardinal Ferdinand de' Medici in his villa on the Monte Pincio, whence they were subsequently transferred to Florence.

Then, 259. Replica of the so-called Zeus of Otricoli. Among the paintings are: *140. *Rubens*, Henry IV. at the battle of Ivry; *147. *Rubens*, Entry of Henry IV. into Paris (both unfinished).

The **GALLERIA FERONI**, bequeathed to the city by Sig. Feroni in 1850, contains nothing of importance.

At the end of the corridor, to the left, are three rooms containing *DRAWINGS. Catalogue by Sig. Nerino Ferri, 1 $\frac{1}{2}$ fr.

The collection was founded by Cardinal Leopold de' Medici, and was afterwards much extended. All the drawings exhibited to view bear the names of the masters. A few of the most important only are here enumerated (the numerals indicate the single drawings within the large frames). ROOM I. To the left, Two frames with drawings by *Perugino*; Drawing for *Pinturicchio's* fresco in the Libreria at Siena (here attributed to *Raphael*); 534. 535. Drawings for *Raphael's* Madonna of Francis I. in the Louvre; *Garofalo*, Portrait; 377. *Pinturicchio*, Two female figures; 446, 449, 436. *Leonardo da Vinci*; on the other wall, *101. *Fra Angelico*, Ma-

donna and Child; in the centre, 186. *Filippino Lippi*, Sketches for the fresco of the Strozzi chapel; 1471, 1464. Sketches by *Carpaccio*. — Room II. contains a specially rich collection of drawings by *Andrea del Sarto* and *Fra Bartolommeo*. Also, 1246-1250, *Luca Signorelli*; on the entrance-wall, 538. Drawings for *Raphael's* Entombment in the Palazzo Borghese; 539. *Raphael's* drawings for his Madonna at Budapest; in the centre by *Raphael*: *505. Madonna del Granduca (p. 416); 497. Madonna; *529, 530. St. George and the dragon, drawings for the paintings at St. Petersburg and in the Louvre; 1506, 1507, 563, 565, 566. *Sodoma*; 423. *Leonardo da Vinci*. — Room III. contains drawings by *Fra Bartolommeo*, *Dürer*, etc., and architectural designs.

The first floor of the edifice contains the **Biblioteca Nazionale** (admission, see p. 348; entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal *Biblioteca Palatina* formerly in the Pitti Palace, and the still more extensive *Biblioteca Magliabecchiana*. The latter, founded by *Antonio Magliabecchi*, a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 300,000 vols. and 8000 MSS., comprising the most important works of the literature of other nations. There are also several very rare impressions: the first printed Homer, Florence 1488; Cicero ad Familiares, Venice 1469; Dante, by Landino (Florence 1481, in a handsome binding adorned with niellos); Piero Medici's presentation copy of the *Anthologia Graeca* ed. Lascaris. Every facility is afforded for the use of the library; the large catalogue in the entrance-room and the periodicals in the great reading-room are accessible to all. — The staircase to the right of the library leads to the CENTRAL ARCHIVES OF TUSCANY (Pl. D, 5), arranged by *Bonaini*, one of the most imposing collections of this description (140,000 documents). Curator, *Signor Comm. Gaet. Milanese*.

Between the Uffizi and the Palazzo Vecchio the Via della Ninna leads to the E. to the Via de' Neri, in which is situated the *Loggia del Grano* (Pl. E, 6), erected by Giulio Parigi in 1619 and adorned with a bust of Cosimo II.

From the post-office the Via Lambertesca leads to the Via Por S. Maria, which ends at the Ponte Vecchio. At the corner to the left rises the *Torre dei Girolami*, near which is the old church of *Sto. Stefano* (Pl. E, 5, 6), where Boccaccio, by desire of the Signoria publicly explained Dante's Divine Comedy in 1373.

The Borgo SS. Apostoli leads hence to the W. to the church of **SS. Apostoli** (Pl. D, 5), a Tuscan-Romanesque basilica of the 11th cent., with an inscription (on the façade, to the left) attributing its foundation to Charlemagne. The arches between the nave and aisles are adorned with a fine border in the antique style and rest upon columns with well-executed composite capitals. The aisles are vaulted. At the end of the left aisle is a *Ciborium by *Andrea della Robbia*, adjoining which is the monument of Oddo Altoviti, by *Benedetto da Rovezzano*. The sculptured decoration of the portal is also by the latter artist. The right aisle contains the tomb of

Bindo Altoviti, by *Ammanati* (1570). — From this point to S. Trinità and Via Tornabuoni, see p. 407.

The Via Por S. Maria is also connected with the Via Tornabuoni by the Via delle Terme, at the beginning of which, on the right, stands the old *Residence of the Capitani della Parte Guelfa*.

The Piazza S. Firenze, the Badia, and the Museo Nazionale, see pp. 383-387; by the Ponte Vecchio to the Pal. Pitti, see p. 412.

B. From the Piazza della Signoria to the Piazza del Duomo, and thence to the Piazza d'Azeglio.

From the Piazza della Signoria the busy VIA DEI CALZAJOLI (Pl. E, 4, 5) leads towards the N. to the Piazza del Duomo. The Via di Porta Rossa, the first side-street to the left, leads to the *Mercato Nuovo*, once the market for silks and jewelry, where straw and woollen wares are now sold. The market is adorned with a good copy of the ancient boar in bronze, by *Pietro Tacca*; the arcades are by *Bern. Tasso* (1547). Farther on in the same street, to the left, is the *Palazzo Davanzati*, a building of the 14th century. — In the third street diverging to the right from the Via Calzajoli (at first called Via Tavolini, and beyond the first cross-street Via Dante Alighieri) No. 2, on the left side, is the house in which *Dante* was born (Pl. F, 5). It has been recently restored, and marked with a memorial tablet bearing the inscription 'in questa casa degli Alighieri nacque il divino poeta'; the library with a few memorials is open on Wed. and Sat. 10-3. (The traveller interested in historical research should observe the numerous memorial-tablets in various parts of the town, recording important events in the annals of Florence.)

In the Via Calzajoli, on the left, rises the church of ***Or San Michele** (Pl. E, 5), or originally *S. Michele in Orto*, as it was called from a plot of grass once here, which was converted into a grain-market in 1284, covered with a roof supporting a corn-magazine and adorned with a highly revered statue of the Virgin and another of the Archangel Michael. In 1336 it was resolved to erect a 'Palatium', containing an oratory below, and a corn-exchange above. The work was at length begun in 1350, in the Gothic style, and completed in 1412. The external decoration of the edifice with statues was undertaken by the twelve guilds, whose armorial bearings, some by *Luca della Robbia*, are placed above the niches.

On the E. side, towards the Via Calzajoli, (r.) St. Luke, by *Giovanni da Bologna*, 1562 (judges and notaries); *Christ and St. Thomas, by *Andrea Verrocchio*, 1483 (guild of the merchants), in a niche by *Dona-tello* ('strikingly truthful in action and expression, though somewhat over-laden with drapery'); (l.) John the Baptist, by *Lor. Ghiberti*, 1414 (guild of the cloth-dealers); a serious and powerful figure. — Then, farther to the left, on the S. side (r.) St. John, by *Baccio da Montelupo*, 1515 (silk-weavers). Beneath the adjacent canopy (physicians and apothecaries) was formerly placed a Madonna which has been removed to the

interior of the church). — On the left, St. James, by *Nanni d'Antonio di Banco*, a precursor of Donatello (furriers); St. Mark, by *Donatello*, 1413 (joiners; 'it would have been impossible' said Michael Angelo, 'to have rejected the Gospel of such a straightforward man as this'). — On the W. façade, (r.) St. Eligius by *Nanni di Banco* (farriers); *St. Stephen, by *Lorenzo Ghiberti* (woollen-weavers; 'of simple but imposing grace in attitude and drapery'); (l.) St. Matthew, by *Ghiberti* and *Michelozzo*, 1420 (money-changers); above the last, two charming statuettes (the Annunciation) by *Niccolò d'Arezzo* (ca. 1400). — On the N. side (r.) *St. George by *Donatello*, originally destined for the vacant niche to the N. (armourers; 'a chivalrous figure breathing cheerful and courageous youth, posted here firmly and defiantly with a huge shield and simple armour'); below, a fine *Relief of St. George by *Donatello*; then four saints by *Nanni di Banco* (bricklayers, carpenters, smiths, and masons); (l.) St. Philip, by the same (shoemakers); St. Peter, by *Donatello* (youthful work), 1408 (butchers).

In the INTERIOR (entrance on the W. side in the morning) which consists of a double nave, divided by two pillars, to the right, the fine **High Altar (Canopy)*, a celebrated work of *Andrea Orcagna*, in marble and precious stones, with numerous reliefs from sacred history, completed, according to the inscription, in 1359, and erected over the miracle-working image of the Virgin. The best reliefs are the Annunciation and Marriage of the Virgin in front, and her Death and *Assumption, on the back. On the latter is a Madonna by *Bernardo Daddi* (1346).

Behind Or San Michele is the old Guildhouse of the Wool-Combers, with their emblem the lamb.

Opposite Or San Michele, on the right, is the *Oratorio of S. Carlo Borromeo* (Pl. E, 5), of the 14th cent., originally dedicated to the archangel Michael.

The next street to the left, the Via degli Speziali, leads to the busy MERCATO VECCHIO (Pl. E, 4, 5), often called simply 'the Piazza', the oldest piazza in the town (much enlarged in 1890), named by the Lombards 'Forum Regis'. On the N. side is the *Loggia del Pesce*, by Vasari. Down to 1882 this was the site of the principal market for meat, vegetables, and fish (comp. p. 404). The centre of the piazza is occupied by a bronze *Equestrian Statue of Victor Emanuel II.* (1890), designed by *Emilio Zocchi*. — In the vicinity is the *Ghetto*, or former Jewish quarter, which is now closed. It is intended to rebuild the entire quarter as far as the Via Tornabuoni.

The Via Calzajoli is terminated by the PIAZZA DEL DUOMO (Pl. F, 4), in which rise the *Cathedral* and the *Baptistry*, and of which the W. part is called the Piazza di S. Giovanni after the latter edifice.

On the left, at the end of the Via Calzajoli, is the ***Bigallo** (Pl. E, F, 4), an exquisite little Gothic loggia, built in 1352-58, probably by *Orcagna*, for the 'Capitani di S. Maria della Misericordia' for the exhibition of foundlings to the charitable public, and afterwards made over to the 'Capitani del Bigallo'; it is now an orphan-asylum. Over the arcades (N.) are three small statues (Virgin and two saints), by *Alberto di Arnolfo* (1361), and two almost obliterated frescoes representing the foundation of the brotherhood (1445). The upper part of the loggia was restored by *Castelluzzi* in 1881-82. The chapel, now containing the archives

of the asylum, contains a Madonna and two angels, by *Alberto di Arnoldo*, 1364. The room of the cashier is adorned with a fresco-painting of Charity, with a view of Florence, by *Giotto* (1342), and a triptych by *Taddeo Gaddi*.

Opposite the Bigallo is the ***Battistero** (Pl. F, 4), or church of *S. Giovanni Battista*, originally the cathedral of Florence, an admirable octagonal structure with an octagonal cupola, rising in well-proportioned stories, defined by pilasters and embellished with rich variegated marble ornamentation, and handsome cornices. The building, which was extolled by Dante ('mio bel S. Giovanni', *Inf.* xix., 17), and is one of the finest specimens of the Tuscan-Romanesque style, was probably founded about 1100, while the exterior was finished at a later date. The interior is at present under restoration, but accessible. — The three celebrated ****Bronze Doors** were added in the 14th and 15th centuries.

The **FIRST DOOR**, the oldest of the three, on the S. side, opposite the Bigallo, was completed by *Andrea Pisano* in 1330 after 22 years of labour. The reliefs comprise scenes from the life of John the Baptist and allegorical representations of the eight cardinal virtues, square panels with tastefully executed borders. It is a masterpiece alike in composition and in execution. The bronze decorations at the sides are by *Vittore*, the son of *Lor. Ghiberti* (1452-62); above is the Beheading of John the Baptist by *Vinc. Danti*, 1571.

The **SECOND DOOR** (N.) was executed in 1403-24 by *Lorenzo Ghiberti*, after a competition in which his designs were preferred to those of Jacopo della Quercia, Niccolò d'Arezzo, and Brunelleschi (comp. p. 385). Donatello and Michelozzo were probably among his assistants in making the castings. The reliefs represent in 28 sections the history of Christ, the Apostles, and Fathers down to St. Augustine. They are quite equal to those of Andrea Pisano in clearness of arrangement, nobility of outline, and tenderness of conception, while they surpass them in richness of picturesque life and in the harmony and variety of movement and expression in the individual figures. The technical execution is simply perfect. The figure of St. John the Evangelist is the grandest in the series. Above the door, the ***Preaching of St. John** by *Fr. Rustici*, 1511 (supposed to have been designed by Leonardo da Vinci).

The ***THIRD DOOR**, facing the cathedral, also executed by *Lorenzo Ghiberti* (1425-52), is considered a marvel of art. It represents ten different scenes from scripture history: (1.) 1. Creation and Expulsion from Paradise; (r.) 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; 5. Esau and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. The artist has here wittingly transgressed the limits of the plastic art and produced what may be called a picture in bronze, but he has notwithstanding shed such a flood of loveliness over his creation that Michael Angelo pronounced this door worthy of forming the entrance to Paradise. The beautiful bronze borders are also by *Ghiberti*, who has introduced his own portrait in the central band (the man with the bald head, to the left, fourth from the top). Over the door the ***Baptism of Christ**, by *Andrea Sansovino*, 1529; the angels by *Spinazzi* (18th cent.). The two porphyry columns were presented by the Pisans (in 1200) in recognition of the assistance rendered them by the Florentines against Lucca in the expedition to Majorca in 1117. The chain of the harbour of Pisa, carried off by the Florentines in 1362, was formerly suspended here, but has been recently restored to the Pisans, and is preserved in their Campo Santo (p. 324).

In the ***Interior** of the baptistery, below, are eight niches, each con-

taining two columns of Oriental granite with gilded capitals. Above is a gallery with Corinthian pilasters and double windows. The whole arrangement shows that its builder was well acquainted with ancient forms, and seems to point to an earlier building, of which part of the triumphal arch in the choir is a relic. (Local tradition affirms that a temple of Mars originally occupied this site.) The dome (restored in 1889), 90 ft. in diameter, afforded Brunelleschi a model for that of the cathedral (p. 375). The choir-niche is adorned with *Mosaics by *Fra Jacopo* (1225), and the dome with others by *Andrea Tafi* (d. 1320), *Apollonio Greco*, and others (restored by *Baldovinetti*, 1492), which however are not visible except on very bright days. On the pavement are early mosaics, with the zodiac and inscriptions, and niello with ornaments, 1371. The font is enriched with ancient reliefs. To the right of the high-altar is the tomb (frequently imitated) of Pope John XXIII. (d. 1419), who was deposed by the Council of Constance, erected by Cosimo de' Medici; the recumbent bronze statue by *Donatello*, the figure of Faith by *Michelozzo*. On an altar to the left of Andrea Pisano's door is a statue of Mary Magdalene in wood, by *Donatello*, unpleasantly realistic in effect.

Opposite the N. side of the Baptistery is a column of speckled marble (cipollino), called the *Colonna di S. Zanobi*, erected in 1330 to commemorate the removal of the relics of St. Zenobius. — To the W. of the Baptistery is the *Pal. Arcivescovile* (Pl. E, 4) or palace of the archbishop, with a fine court by G. A. Dosio (1573). At the back, towards the Piazza dell' Olio, is the early Tuscan façade of the small church of *S. Salvatore*. — (From this point through the Borgo S. Lorenzo to S. Lorenzo, see p. 401.)

The ***Cathedral** (Pl. F, 4), *Il Duomo*, or *La Cattedrale di S. Maria del Fiore*, so called from the lily which figures in the arms of Florence, was erected in 1294-1462 on the site of the earlier church of St. Reparata. This imposing example of Italian Gothic was designed by *Arnolfo di Cambio*, who superintended the works down to his death in 1310. He also began the façade, which remained unfinished and was removed in 1588. He was succeeded by *Giotto* (1334-36), who is said to have added the marble facing of the W. side. (A fresco in the Cappella degli Spagnuoli, p. 406, shows the form of the cathedral according to the original plan; another in the cloisters of St. Mark, 5th lunette to the right, p. 394, shows the old façade.) In 1357 the plan was expanded, and the nave with its spacious vaulting as well as the choir-apse were begun from a design by *Francesco Talenti*. The exterior was also farther ornamented with marble in harmony with the original details. In 1366 a commission of 24 architects met to decide the form of the choir and the dome, and their plan (of 1367) has since been adhered to. On 19th August, 1418, was announced the public competition for the technical execution of the dome, of which Vasari has given so racy an account, and in which the genius of *Filippo Brunelleschi* secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola took fourteen years (1420-1434). The church was finally consecrated in 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was not completed till 1462. The building (larger

than all previous churches in Italy, comp. p. 285) is 185½ yds. in length and 114 yds. (across the transepts) in breadth; the dome is 300 ft. high, with the lantern 352 ft. (ascent, see p. 375). The nave and aisles are adjoined in place of a transept, by an octagonal domed space, with three polygonal apses. The statues of the four evangelists, now in the choir-recesses, were executed before 1416 for the façade. In 1860 Victor Emanuel laid the foundation-stone of a new façade, which was begun in 1875 and completed in 1887. The design, by *De Fabris*, is highly successful in its architectonic effect and decorative details. The models by the various competitors are shown in the *Opera del Duomo* (p. 378).

Two of the modern bronze doors of the façade were designed by *Passaglia*, and a side-door by *Cassioi*. Above the first S. door is a Madonna of the 14th century. The decoration of the second S. door is by *Piero Tedesco* (1398); the foliage with naked putti, foreshadowing the Renaissance spirit, and the Madonna between two angels, in the lunette, are by *Lorenzo di Giovanni d'Ambrogio* (1402). — The corresponding N. Door was executed by *Giovanni d'Ambrogio* and *Niccolò di Piero Lomberti*, 1408. The admirable Basrelief of the glorified Madonna, over the door, is ascribed to *Nanni d'Antonio di Banco*. On the adjoining pillars are two figures by *Donatello* (early works). The mosaic is by *Domenico* and *Davide Ghirlandajo* (1496).

The Interior, though somewhat bare, is very impressive owing to its grand dimensions. The gallery detracts from the effect of the arches. The choir is appropriately placed under the dome.

On the entrance-wall to the right, an equestrian portrait (in grisaille) of John Hawkwood (d. 1394), an English soldier-of-fortune who served the Republic in 1392 ('the first real general of modern times', according to Hallam), by *Paolo Uccello*; to the left, portrait of the condottiere Nic. Marrucci da Tolentino (d. 1434), by *Andrea del Castagno*. Over the principal portal: Coronation of the Virgin in mosaic, by *Gaddo Gaddi*; at the sides, frescoes (angels) by *Santi di Tito*, restored in 1842. — The designs for the stained glass in the three windows were drawn by *Lor. Ghiberti*; the design of the coloured mosaic pavement is attributed to *Baccio d'Agnolo* and *Francesco da Sangallo*.

RIGHT AISLE. Monument of Filippo Brunelleschi (d. 1446), with his portrait in marble, by his pupil *Buggiano*. Monument of Giannozzo Manetti, the statesman and scholar (d. 1459), by *Donatello*; to the left of the latter, Bust of Giotto by *Benedetto da Majano* (1490), with a fine inscription by Angelo Poliziano; (l.) on the pillar a fine receptacle for holy water of the 14th century. (r.) Monument of General Pietro Farnese (over the door), by *Agnolo Gaddi* and *Pesello* (1395); farther on, King Hezekiah, by *Nanni d'Antonio di Banco*. Bust of the learned Marsilius Ficinus, by *A. Ferrucci* (1521). Over the following door (r.) the monument of Antonio Orso, Bishop of Florence (d. 1336), by *Tino da Camaino* of Siena, with the figure of the deceased in a sitting posture. By the pillar of the dome, towards the nave, St. Matthew, a statue by *Vincenzo de' Rossi*; opposite to it, St. James, by *Jacopo Sansovino* (1524).

RIGHT TRANSEPT: (r.) St. Philip, (l.) St. James the Great, by *Giovanni Bandini*. Each of the four side-chapels is adorned with two saints, painted al fresco by *Bicci di Lorenzo* (1427). The stained-glass windows are from designs by *A. Gaddi*. — Over the door of the S. SACRISTY a relief (Ascension) by *Luca della Robbia*. In the sacristy, St. Michael by *Lor. di Credi* (1523), and two angels by *Luca della Robbia*. In this sacristy Lorenzo de' Medici sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi, to which his brother Giuliano fell a victim, while attending mass in the choir.

In the E. part of NAVE (*Tribuna di S. Zanobi*): statues of (r.) St. John and (l.) St. Peter by *Benedetto da Rovezzano*. 1st Chapel: St. Luke, by *Nanni di Banco* (1415); 2nd Chapel, St. John, by *Donatello*, an early work,

in a bad light. In the chapels on the N., St. Matthew by *Ciuffagni*; St. Mark by *Niccolò d'Arezzo*. Below the altar of the Tribuna is the chapel of St. Zenobius, with a reliquary containing the remains of the saint, in bronze, by *Lorenzo Ghiberti* (1440). The stained-glass windows are also from designs by *Ghiberti*. Last Supper on a golden ground, painted 'à tempera' by *Giovanni Balducci*.

The octagonal Choir occupies the space beneath the dome. Its marble screen, designed by *Giuliano di Baccio d'Agnolo*, and adorned with bas-reliefs of the apostles by *Bandinelli* (with the initials B. B. and date 1555) and his pupil *Giovanni dell'Opera*, was erected to replace the original wooden screen of *Ghiberti*. Behind the high-altar an unfinished group (*Pietà) by *Michael Angelo* (late work). — The paintings in the octagonal dome, begun in 1572 by *Vasari*, and continued by *Federigo Zuccheri* (prophets, etc.), diminish its impressive effect. The windows in the drum of the dome were executed by *Bernardo di Francesco* from designs by *Ghiberti* (Presentation in the Temple), *Donatello* (Coronation of the Virgin), and *Uccello* (Adoration of the Magi).

The bronze *Door of the N. SACRISTY, originally entrusted to *Donatello*, was executed by *Luca della Robbia*, aided by *Maso di Bartolommeo* and *Michelozzo* (1446-67). In the central panels are evangelists, fathers of the church, etc. surrounded by small portrait-heads. Above it a bas-relief in terracotta (Resurrection) by *Luca della Robbia* (about 1443). The intarsia cabinets in this sacristy were executed from designs by *Finiguerra* and *Baldovinetti*. The *Putti, or figures of children on the cabinets, are by *Donatello*. Near the door, to the left, is a fine marble fountain.

LEFT TRANSEPT. Statues of St. Andrew and St. Thomas by *Andrea Ferrucci*. In the chapels, frescoes by *Bicci di Lorenzo*. The ten stained-glass windows are by *Lor. Ghiberti*. In the centre of the tribune is a round marble slab covered with wooden planks, placed here about the year 1450 by the celebrated mathematician *Paolo Toscanelli* of Florence for the purpose of making solar observations through a corresponding aperture in the dome. In 1755 *P. Leonardo Ximenes* added a graduated dial in order to admit of more accurate observations, as an inscription on one of the pillars records.

LEFT AISLE. By the side-door is a *Portrait of Dante, with a view of Florence and scene from the Divine Comedy, painted on wood by *Domenico di Michelino* in 1465 by command of the republic. Statue of David by *Ciuffagni* (1434). Bust of the musician Antonio Squarcialupi by *Benedetto da Majano*. Then Arnolfo, with the design for the cathedral, a medallion in high relief by *Bartolini* (1843). *Statue of Poggio Bracciolini, secretary of state, by *Donatello*, admirably individualised. On the first pillar, St. Zenobius, a picture by *Orcagna*.

The ASCENT OF THE DOME (p. 376) is very interesting, both for the sake of obtaining an idea of its construction, and for the *View (more extensive than from the Campanile, see below). Entrance by a door in the right aisle (opened by the sacristan; attendant 1/2-1 fr.); easy ascent of 463 steps to the upper gallery, whence the adventurous visitor may clamber up a ladder of 57 steps more to the cross on the summit.

The *Campanile, or bell-tower, begun by *Giotto* in 1334, carried on after his death by *Andrea Pisano* and *Franc. Talenti*, and completed in 1387, a square structure 292 ft. in height, is regarded as one of the finest existing works of the kind. It consists of four stories, richly decorated with coloured marble. The *Windows, which increase in size with the different stories, are enriched with beautiful tracery in the Italian Gothic style. On the W. side are four statues, the first three of which are by *Donatello* (St. Matthew; *David, the celebrated 'Zuccone' or bald-head; and *Jeremiah), and the fourth (Obadiah) by his pupil *Rosso* (1420). On the E. side are Habakkuk and Abraham's Offering, by *Donatello* (the last

work partly by *Rosso*), and two patriarchs by *Niccolò d'Arezzo* (?). On the N. and S. are sibyls and prophets. Below these figures, on the sides of the tower, are *Bas-reliefs; those on the W., S., and E. sides having been designed by *Giotto*, and executed partly by him and partly by *Andrea Pisano*, and those on the N. designed and executed by *Luca della Robbia* (1437): the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beatitudes, and the Seven Sacraments. In the lower series is represented the development of mankind from the Creation to the climax of Greek science (*Creation of Eve, *Adam and Eve at work, Dwellers in tents, Astronomer, *Rider, Weaving, Navigation, *Agriculture, etc.), while the liberal arts are represented by figures of Phidias, Apelles, Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclid, and a musician.

'The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, so far as I know, only in one building in the world, the Campanile of Giotto'. — Ruskin's *Seven Lamps of Architecture*'.

The campanile is ascended by a good staircase of 414 steps (fee 1/2-1 fr.). Beautiful VIEW from the top, embracing the city, the valley in which it lies, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S., and E. At the summit are seen the pillars on which, according to Giotto's plan, it was proposed to raise a spire of 100 ft.

Opposite the S. side of the Campanile is the **Oratory of the Misericordia** (Pl. F, 4), belonging to the order of brothers of charity founded in 1244, who are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. It contains a terracotta relief by *Andrea della Robbia* at the altar; in a side-room on the right, a statue of the Virgin and St. Sebastian by *Benedetto da Majano*, and a painting, the Plague of 1348, by *Lodovico da Cigoli*.

Adjacent to the E. is the *Canonry (Casa dei Canonici)*, erected in 1827 by *Gaetano Baccani*; at the portal are the statues of Arnolfo di Cambio and Filippo Brunelleschi, both by *Luigi Pampaloni* (1830). — Into the wall of one of the following houses (No. 29) is built the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings.

The *Via del Proconsolo* then leads to the S. to the Piazza S. Firenze (Museo Nazionale; see p. 383). — In the piazza of the Cathedral, farther on, at the corner of the Via dell' Oriolo, is the *Palazzo Riccardi*, formerly *Guadagni*. — [In the Via dell' Oriolo, immediately to the right, is the handsome new *National Bank* by Cipolla.]

Opposite the choir of the cathedral is situated the **Opera del Duomo** (No. 21; entrance in the court to the left). Here was opened in 1891 the *CATHEDRAL MUSEUM, containing chiefly works of art from the cathedral and the baptistery (adm. see p. 349).

GROUND-FLOOR. In the vestibule, door by *Michelozzo* and a

bust of Brunelleschi, after his death-mask. — The hall contains architectural fragments, a fine Roman capital, an Etruscan relief, and other antiquities. — On the staircase are reliefs from the choir-screen of the cathedral, by *Baccio Bandinelli*.

FIRST FLOOR. In the large hall, the **Organ-loft* (cantoria) from the cathedral, with the celebrated *Basreliefs of children by *Luca della Robbia* (1431-40) and *Donatello* (begun in 1433), formerly in the Bargello. The naïve charm of childhood has probably never been better expressed than in these early and beautifully arranged groups of singing and dancing boys and girls by Luca della Robbia, which are equally attractive for their truth and naturalness and for their grace of movement and form. The four *Basreliefs of dancing Genii by Donatello are full of vigour and expression, but meant to be seen from a distance. In their exuberant vigour, they present a very significant specimen of the master's work. By the wall is the massive **Silver Altar* belonging to the Baptistry, exhibited there only on the Festival of St. John. The principal reliefs with which it is adorned (commenced in 1366) are the Nativity of Christ by *A. Pollajuolo* (below, to the left), and Herodias (above, to the right) and the Beheading of John the Baptist (below, to the right), by *Andrea Verrocchio*; in the centre is a statuette of the Baptist, by *Michelozzo*. Here, too, is a huge silver cross, the lower part of which is by *A. Pollajuolo* (after 1456). Above is *Barabina's* cartoon for the mosaic on the façade of the cathedral. To the right are two side-reliefs from *Luca della Robbia's* organ-loft (see above). Opposite is the model by *De Fabris* for his façade (p. 376). Two predelle with Byzantineminiatures (11th cent.) and a crucifix by *Lor. Ghiberti*. — The last room contains ancient and modern designs for the façade of the cathedral and models for the dome, including that of Brunelleschi.

The Via dei Servi and SS. Annunziata, see p. 392; the Via Ricasoli, the Accademia delle Belle Arti, and S. Marco, see pp. 394, 395; the Via Cavour, and the Palazzo Riccardi, see pp. 399, 400.

The Via Bufalini, which lies a little to the E. of the Piazza del Duomo, passes the small piazza of *S. Maria Nuova* (Pl. G, 4, 5), with the large *Ospedale di S. Maria Nuova*, founded by Folco Portinari, the father of Dante's Beatrice, and the church of S. Egidio, with a portico by *Buontalenti*. Above the door is a terracotta relief of the Coronation of the Virgin, by *Bicci di Lorenzo* (1424). The façade is also embellished with two frescoes of the 15th century. At the back of the high-altar are a Madonna by *Andrea della Robbia*, and a ciborium with a door by *Ghiberti*. — Opposite the church, on the ground-floor of No. 29, which once contained *Lorenzo Ghiberti's* studio, is exhibited the small *Picture Gallery* of the hospital (adm., see p. 349; key kept by the porter, opposite, at the entrance to the hospital, No. 1).

VESTIBULE: *A. Verrocchio, Madonna in relief (terracotta). — LARGE ROOM: *48-50. *Hugo van der Goes* (d. 1485), Adoration of the Child, and four saints, on the wings, the *Family of the donor, Tommaso Portinari, agent of the Medici in Bruges, and saints; this is the masterpiece of this early Flemish master (d. 1485); opposite, 20. A. *Orcagna* (?), St. Matthew; 22. *Raffaellino dei Capponi*, Madonna and saints, with the donors; 23. *Botticelli*, Madonna. — II. ROOM: *71. *Fra Bartolommeo* and *Mariotto Albertinelli*, Last Judgment (damaged; the adjoining copy shows the details); 72. *Albertinelli*, Annunciation; 63. *Sogliani*, Assumption; 64. *Fra Angelico da Fiesole*, Madonna and Child with four saints; 65. *Cosimo Rosselli*, Madonna and Christ.

The Casa di Ricceri (Pl. H, 4), in the Via della Pergola, which skirts the E. side of the Spedale S. Maria Nuova, No. 59, was once occupied by *Benvenuto Cellini*.

From the Via della Pergola the Via degli Alfani leads to the N.W. to the church of *S. Maria degli Angioli* (Pl. G, 4), the cloisters of which contain frescoes by Andrea del Castagno, and to the *Palazzo Giugni*, built by Ammanati in 1560, with a fine court.

To the S.E. of the Via della Pergola, and parallel to it, runs the Via di Pinti, in which is situated the church of *S. Maria Maddalena de' Pazzi* (Pl. H, 5). The cloisters in front of the church were designed by *Giuliano da Sangallo* (1479); the columns were modelled after an antique capital found at Fiesole. In the 2nd chapel, on the left, is a Coronation of the Virgin by *Cosimo Rosselli*; the richly decorated chapel of the high-altar is by *C. Ferri*, the altarpiece by *Luca Giordano*. — In the adjacent Via della Colonna, No. 1, is the entrance to the chapter-house of the monastery belonging to the church, with a large *Fresco by *Perugino* (Christ on the Cross, date about 1500, the most worthy representation of the Saviour by this master). Adm., see p. 349.

The Via di Pinti ends at the *Porta a Pinti* (Pl. I, 4) just outside of which is the *Protestant Cemetery*, with the graves of Mrs. E. B. Browning, Walter Savage Landor, Arthur Clough, Theodore Parker, etc.

The VIA DELLA COLONNA connects the new *Piazza d'Azeglio* (Pl. I, 5), which is laid out in promenades, and the *Piazza SS. Annunziata* (p. 392). At No. 31 is the exhibition of the *Società d'Incoraggiamento delle Belle Arti* (open daily, 10-4; 50c.).

In the *Palazzo della Crocetta* (Pl. H, 4), Via della Colonna 26, are the **Museo Archeologico* and the COLLECTION of TAPESTRY (director, Cav. Milani; adm., p. 349). Each object has an explanatory label. The antique bronzes hitherto in the Uffizi Gallery are now also being transferred hither.

On the GROUND-FLOOR are weapons, ornaments, and other interesting articles found in the tombs at Vetulonia.

On the FIRST FLOOR to the left is the Egyptian Collection, to the right the Etruscan Collection.

Egyptian Museum (catalogue, by *Schiaparelli*, for general use in the second hall). I. HALL OF THE GODS. At the door, Small ensigns, used in battle; sacrificial table. — 1st Case to the left of the entrance: Mummies of ibises, hawks, and cats, and religious implements. 2nd case: Images of sacred animals. In the other cases are statuettes of gods. — In the

centre: the Goddess Hathor suckling King Horemheb, a statue from Thebes (15th cent. B.C.), found in the ruins of the temple of Isis near S. Maria sopra Minerva at Rome. To the left of the exit, mummy of an ape.

II. HALL OF INSCRIPTIONS. To the left: *Chariot (unique) and bow of poplar wood from a Theban tomb of the 14th cent. B.C. — In front of the windows, to the left: Wooden statuettes of two slave-girls baking bread (Memphis, 3500 B.C.). — By the walls: Sepulchral reliefs from the ancient empire. — Beside the columns: Statues of the high-priest Ptahmes from Memphis (15th cent. B.C.), the first in quartzite. — In the centre: Limestone sarcophagus. By the walls, Sepulchral reliefs and inscriptions (16th to 6th cent. B.C.). Wall-paintings of the 16th cent. B.C. On the wall to the right of the entrance: Colonnaded court with birds, Scribe (both 15th cent.). — On the opposite wall: Funeral rites; Artisans (16th cent. B.C.); Seti I. receiving the necklace from the goddess Hathor (14th cent. B.C.); from the same tomb, Coloured relief of Ma, the goddess of truth; Head from Memphis. — In front of the window to the right: Statuette of a priest (26th cent. B.C.). — At the door (right), the minister Uahabra, fragment of a statue from Saïs (6th cent. B.C.; found near S. Maria sopra Minerva at Rome). — On the centre-table: Heads of the goddess Neith in basalt, of the same origin.

III. LARGE HALL OF MUMMIES. Mummy of a woman (7th cent. B.C.), on a modern death-bed imitated from a wall-painting. Underneath are four canopi or vessels containing the intestines; sarcophagus of the nurse of an Ethiopian princess (7th cent. B.C.). — No. 22. of the papyri contains a representation of the judgment of the dead. — To the left of the entrance is a cabinet with ornaments from mummies. Adjacent, to the right, portrait-busts of the 14-15th cent. B.C.

IV. HALL OF SEPULCHRAL AND DOMESTIC OBJECTS. First case to the left of the entrance, Textile objects. Adjacent, to the right, Ornaments. Then, Toilet articles, including a mirror, basket, comb, and vase containing black pigment for the eye-brows. — By the opposite wall, Two chairs from Theban tombs (ca. 2500 B.C.). — The intermediate case contains draughtsmen, dice, a harp, and plaited palm-leaves. — In the adjoining case to the right are bast shoes. — In the middle, under glass, remains of enamelled vessels.

V. ROOM OF THE VASES. First case to the left, Vessels from the most ancient tombs of Memphis and Thebes. — Adjacent, to the right, painted vessels. — Farther on, to the right, remains of plants; alabaster vessels bearing the names of kings (c. 3000 B.C.); metal vessels; foreign vessels of glass imported into Egypt; remains of fruit, eggs, etc.

VI. ALEXANDRIAN HALL (reached by re-traversing the last two halls); specimens of Hellenistic art in Egypt: in the middle, two mummies of the 2nd cent. A.D. — Case to the right of the entrance, Painted mummy-cases. — To the left, Vessels and sculptures from Cyprus; glass vessels; embalming vessels from the sanctuary of Menas, near Alexandria; portrait of a woman from a mummy-coffin of the 2nd cent. A.D. — In front of the 2nd window to the left is the mummy of a child, with the head exposed.

Etruscan Museum (no catalogue). HALL I. Etruscan pottery of black clay (bucchero) of the 7th and 6th cent. B.C. In the centre and beside the door, *Cinerary urns with faces, symbols of the departed.

HALL II. Richly elaborated pottery (6th and 5th cent. B.C.); toilet and domestic articles; the decoration is in imitation of a tomb at Vulci.

HALL III. (beyond the Vase Room, see below). Metal-work. In the centre, Etruscan bronzes and Greek vases from a tomb near Chiusi (c. 400 B.C.). — *Cases I & II.* Candelabra, handles, etc. — *Case III.* Iron weapons. *Case IV.* *Armour with traces of gilding, from Orvieto (3rd cent. B.C.). *Cases V-VII.* Weapons: 26. Bow-stretcher; 27. Mace, with spikes; Model of a plough. *Cases VIII-XII.* Implements and vessels: *42. Silver situla from Chiusi; 49. Handle of a pitcher; 50. Death-mask; *52. Birdcage from Chiusi. *Cases XIV-XV.* Objects for the toilet and the gymnasium. — Under the window are Etruscan mirrors.

HALL IV. In the centre: **Chimæra, a fine work of the 5th cent. B.C., discovered at Arezzo in 1554. — In the corners: *Minerva (lower half restored)

found at Arezzo in 1541; *Statue of an orator, found near the Trasimene Lake in 1566. — In *Cases I & II* are statuettes arranged in chronological order from the 7th cent. B.C. till the Roman period. — *Case V. Mirrors.* — In the glass-case in front of *Case V.* are objects in ivory and bone: *Pygmy and crane (probably Greek); *Bacchus and Silenus. — At the window: *1. Portrait-bust of the Roman period; *2. Bacchus; 3. Jupiter; 6. Minerva (Umbrian); 7. Warrior (Sardinian); 10-16, *17. Warriors, after figures in the pediment sculptures of the temple of Ægina; 22. Vertumnus, found at Fossombrone. — At the other window: *Situla from Bolsena, with a fine relief of the Return of Bacchus to Olympus (c. 3rd cent. B.C.).

We now retrace our steps and enter the VASE ROOM. In the centre: Bronze seat and other articles from a tomb near Chiusi. — *Cases I-III.* Vases (in I. very early Italian, II. after Asiatic models, III. early Corinthian, Attic, and Chalcidian).

HALL VI. *Greek painted vases from the 6th to the 3rd cent. B.C. *Cases V-X.* Attic vases with black figures. — *Cases X-XV.* Beautiful Attic vases with red figures. — *Cases XX-XXI.* South-Italian vases. — *Cases XXXIII-XXXVIII.* Reproductions of native manufactures. — In the centre, the *François Vase (so called after its first possessor), a work of the 7th or 6th cent. B.C. It is decorated with (first section) the Calydonian Hunt, Theseus and the Minotaur; (2nd section) Lapithæ and Centaurs, Funeral games in honour of Patroclus; (3rd section) Marriage of Peleus and Thetis; Dionysus and Hephæstus in Olympus; (5th section) Figures of animals; (on the handle) Fight for the body of Achilles; (at the foot) Battle of pygmies and cranes.

HALL VII (to the Gallery of Tapestry, see below). *Case XXII-XXVI.* Etrusco-Campanian vessels. — *Case XXVII.* Vessels from Orvieto. — *Cases XXVIII-XXXII.* Red pottery from Arezzo.

We return to Corridor VI. The door on the left admits us to HALL VIII., which contains *Glass and gold ornaments.

The second door to the left admits to HALL IX., with *Cinerary Urns, some in the shape of houses (a very fine specimen on the left, above the stone tomb-door), some in the shape of human beings; while later examples take the form of a couch, with a portrait of the deceased on the lid. In the centre: *Clay Sarcophagus from Chiusi, with abundant traces of painting, archaic stele from Fiesole, sarcophagus of tufa from Orvieto.

LAST HALL. *Cinerary Urns with mythological designs. In the centre: *Alabaster Sarcophagus from Corneto, with a painting of a battle of Amazons.

Ascending the staircase from Hall VII. to the second floor, we enter the GALLERIA DEGLI ARAZZI (admission, see p. 349; excellent catalogue, 1 fr.).

The first rooms contain ancient woven and embroidered stuffs of the 14th (Coronation of the Virgin) and 15th cent., and fine specimens of satin, gold-brocade, and damask of the 16th, 17th, and 18th centuries. — Then come the ARAZZI, the produce of the Florentine tapestry-factory which was founded under Cosimo I. by Nicolaus Karcher and Jan van Roost of Brussels, and which prospered and fell with the house of Medici. The word Arazzi, like the English Arras, is derived from the town of Arras in French Flanders, one of the most celebrated ancient seats of tapestry-manufacture; the French term 'Gobelins' is elsewhere more general. The cartoons for the tapestry exhibited here were designed in the 16th cent. by *Bronzino* (Nos. 117, 122, 123), *Salviati* (Nos. 111, 118-120), *Bacchiacca* (Nos. 13-15, 19-23), *Allori* (Nos. 26, 28, 33, 49), *Stradano*, *Poccetti*, and others. The imitation of painting in tapestry was raised to its height in the 17th cent. by *Pierre LeVèze* of Paris, in whose hands the decorative character of the produce deteriorated (Nos. 24, 25, 31, 37, 39-43, 92, 99, 112-116, 124, History of Esther 75-80). The manufactory was closed in 1737. — Here also are some German tapestries of the 15th cent. (David and Bathsheba, 60-65), and some from the Netherlands of the 15th (No. 66) and 16th cent. (Nos. 71-74, 88-90, Henry II. and Catharine de' Medici 67-69).

The adjoining Piazza and church of *SS. Annunziata*, see p. 392.

In the Via di Pinti, No. 62, farther N., is the *Palazzo Panciatichi-Ximenes* (Pl. H, I, 4), erected by Giuliano da Sangallo in 1490, and restored in the 17th cent. by Silvani. It contains a collection of Japanese porcelain, of weapons, and of pictures (no adm.)

From the Piazza d'Azeglio (p. 380) to *S. Ambrogio* and *S. Croce*, see pp. 392-388.

C. From the Piazza della Signoria to S. Croce and the Piazza d'Azeglio.

Quitting the Piazza della Signoria (p. 355), we follow the *Via de' Gondi* to the right, which leads us to the **PIAZZA S. FIRENZE** (Pl. F, 5), with the church of that name. No. 1 in this Piazza is the *Palazzo Gondi*, begun in 1490 by Giuliano da Sangallo, and completed in 1874 by Poggi, with a rustica façade and a handsome court. In one of the rooms on the first floor is a marble chimney-piece, with a relief by G. da Sangallo. — From this point the **VIA DEL PROCONSOLO** (Pl. F, 5) diverges to the Piazza del Duomo.

Immediately on the right in the Via Proconsolo rises the *Palazzo del Podestà*, commonly known as ***II Bargello** (Pl. F, 5), begun in 1255, and from 1261 the residence of the *Podestà*, or chief magistrate of Florence. The building was repeatedly damaged by fire and water during the riots of the 14th cent., but was afterwards restored and strengthened. From the end of the 16th cent. down to 1859 it served as a prison and seat of the head of the police (Bargello). The oldest part of the building, towards the Via Proconsolo, is of ashlar, the upper story (added in 1332) and the extension towards the E. are of rough, unhewn stone. Between 1859 and 1865 the imposing structure was judiciously restored and fitted up for the ****National Museum** (*Museo Nazionale*), illustrative of the mediæval and modern history of Italian culture and art. It contains several admirable Renaissance bronzes and marbles (comp. p. xlviii). Admission, see p. 349; new catalogue in preparation. The most important works are labelled with the masters' names. A complete re-arrangement was begun in 1890.

The **GROUND FLOOR** contains a valuable collection of weapons formerly in the possession of the Medici, comprising many pieces of great worth and beauty. To the right, an interesting monster cannon in bronze, cast in 1638 by *Cosimo Cenni*; in the middle cabinet, wheel-lock muskets inlaid with ivory; in the last cabinet, helmet and shield of Francis I. of France, of Milanese workmanship. The adjoining room in the tower contains armour and a Turkish saddle.

We then enter the picturesque **COURT**, embellished with the armorial bearings of former Podestà's, and forming with its fine colonnades and flight of steps an eloquent picture of the spirit of the 14th century. The walls under the colonnades are painted with the armorial bearings of the different quarters of the town.

On the S. side: *Baccio Bandinelli*, Adam and Eve (1551); **Michael Angelo*, Dying Adonis with the boar; *Giov. da Bologna*, Virtue triumphant (1570); *Michael Angelo*, 'Victory', an old man fettered by a youth, unfinished, perhaps destined for the monument of Julius II. at Rome. On the W. side: *Bandinelli*, Architecture, on a lofty pedestal. — Opposite the tower-room is a vestibule with a few sculptures, architectural fragments, etc. Beyond is a somewhat lower room. On the left wall: *Benedetto da Rovezzano*, Five reliefs (1530) from the history of St. Giovanni Gualberto (p. 432); opposite: Madonna with the Child John, a 16th cent. relief; Leda with the swan, after *Michael Angelo*; **Michael Angelo*, Drunken Bacchus, a youthful work of masterly modelling, executed at Rome for Jac. Galli (about 1496-98); Mask of a satyr, gap-toothed, attributed erroneously to *Michael Angelo*; **Michael Angelo*, Madonna with the Child and St. John the Baptist, an unfinished relief, unique among his youthful works for its calm beauty. By the back-wall is a chimney-piece by *Benedetto da Rovezzano*. Beside it, to the left, **Michael Angelo*, Bust of Brutus, a very late work of the master, unfinished (for the reason given in the inscription alluding to the suppression of liberty at Florence).

The STAIRCASE, halfway up which is a triumphal arch, ascends to the —

First Floor. The vestibule, known as VERONE, contains five bells, the oldest dating from 1184 and another cast by *Bartolommeo Pisano* in 1248. — I. SALOON. This room now contains the chief works of *Donatello*, partly originals and partly casts. In the centre, Cast of the equestrian statue of Gattamelata at Padua (p. 192). In front the 'Marzocco' (p. 356). Farther on, to the right, Bronze figure of a genius trampling on a snake (the so-called 'Amor'); on the wall behind, David, characterized by a youthful, awkward consciousness of victory (1416), recalling the St. George in Or S. Michele (p. 373). To the left, *David, a slender and youthful figure in bronze, of great charm and noble bearing. By the wall, S. Giovannino (*i. e.* the Baptist as a child), an alto-relief. To the right, Coloured **Bust of Niccolò da Uzzano, a masterly work strikingly lifelike. Farther on, to the right, Marble statue of the Baptist, a pendant to that of the Magdalene in the Baptistery. Farther on, casts of works by Donatello not in Florence.

II. SALOON: valuable tapestries and fabrics on the walls.

III. SALOON: *Carrand Collection.

On the entrance-wall, paintings of the Umbrian and Siennese schools. 1st Case, bronzes: 217. *Bonacolsi*, Cybele; 221. *Venetian*, Fortuna; *226. *Giov. da Bologna*, Architecture; 254, 258. *Venetian* candelabra. By the 2nd window, Diptychs of the *Burgundian School*. 2nd Case: Enamels, implements, and other small articles. Next Case: Carved ivory, chiefly Romanesque. Last Case: wood-carvings, *Enamels, etc. On the walls are tapestry and slabs. — Beneath a coloured relief of the Madonna with a worshipping Podestà, is the entrance to the —

IV. SALOON, originally a chapel, but for centuries a dingy prison, adorned with frescoes probably executed after the fire in 1337 by pupils of *Giotto*.

Opposite us: *Paradise*, with a *Portrait of Dante as a youth (to the right). The work has suffered terribly, and has been restored since 1850, when the whitewash which covered it was removed. On the right and left below it, a Madonna and St. Jerome (1490 and 1491); on the entrance-wall, almost obliterated, the Infernal Regions; at the side, the history of St. Mary of Egypt and Mary Magdalene, much damaged.

This saloon also contains valuable *Niello (including the famous Pax of *Finiguerra*), enamels, goldsmith's work. Also choir-stalls of 1493, and an inlaid choir-desk (1498). On the right wall, ³Alto-Relief of the Madonna, a wood-carving of the Tuscan school of the early 15th cent., with the original colouring.

V. SALOON. Chiefly carvings in ivory. In the first cabinet, below, crozier of the 13th cent.; two triptychs of the 14th cent.; early-Christian ring, with the Nativity; *Madonna of the 15th cent., consular diptychs; Byzantine casket and comb of the 15th cent.; Oriental powder-horn; statuettes and pitchers of the 17-18th centuries. Then, cabinets with fine crystal of the 16th cent., ivory vessels, and goldsmiths' work. At the end-wall, works in amber. By the window, two ivory saddles of the 14th century. (The door to the left in this saloon leads to the second floor, see p. 368.)

VI. SALOON (and the VII): Bronzes. In the centre: **Andrea Verrocchio*, David, attractive by its truth, the tender handling of the youthful limbs, and the Leonardesque head, but not so dignified either in bearing or form as Donatello's David in Room I. Entrance-wall: Reliquary of SS. Protus and Hyacinthus, by *Lor. Ghiberti* (1428); *Bertoldo*, Ancient battle-scene in relief, the model for Michael Angelo's Battle of the Centaurs (p. 391); in the cases, imitations of antique and Renaissance statuettes and (below, to the right) Hercules and Antæus by *Ant. Pollajuolo*. Exit-wall: by the window 19. Portrait-head by *Donatello*. Beside it, *Abraham's Sacrifice by *Lor. Ghiberti*, and the same by *Fil. Brunelleschi*, specimens produced in their competition for the execution of the gates of the Baptistery (p. 374). The composition of Ghiberti is the less harmonious but the calmer of the two. Its dignified draped figures, especially that of Isaac, are full of a true antique feeling for beauty, while in Brunelleschi's relief the principal figures are represented in violent movement, and Isaac is besides remarkably ugly. The subordinate figures, including the ram, are also in positions of over-strained activity. In technical execution Ghiberti is superior. — Between the two last, a Crucifixion, by *Agostino di Duccio* (?), and a *Frieze of children with the drunken Silenus, by *Donatello*. Adjacent, 25. Portrait bust of a nun; below, a recumbent figure of Mariano Soccino in bronze (1428), both by *Lor. Vecchietta*. On the opposite wall: Crucifixion, a partially gilded relief. The case contains grotesques in

bronze, fountain-figures, and statuettes of the school of *Giovanni da Bologna*.

VII. SALOON: In the centre: **Giov. da Bologna*, Mercury, a bold but thoroughly successful work, executed in 1598 for a fountain at the Villa Medici in Rome. — Two handsome candelabra. — At the entrance-wall: *Pietro Tacca*, Turkey-cock (17th cent.); *Bust of Michael Angelo (once the property of his servant); relief of a dog, by *Benvenuto Cellini* (under a glass-shade). Farther on, Eagle by *Pietro Tacca*; two cabinets with imitations of ancient and Renaissance statuettes. Between them, Colossal bust of the Grand-Duke Cosimo I. in bronze, by *Benvenuto Cellini* (1546); the models in *Wax (1545) and bronze for that master's Perseus (somewhat differing from it), and an alto-relief of Perseus and Andromeda (comp. p. 357). Then, Serpent-worship, a relief by *Vinc. Danti*. The cabinets by this and the following wall contain portraits of the 15th cent. and other admirable small reliefs. — Window-wall: Francis Xavier, Death of Joseph, and St. Theresa, reliefs by *Soldani*. — We now return through the 5th Saloon and ascend to the —

Second Floor. I. ROOM. On the walls, a Pietà by *D. Ghirlandajo*; a Fresco by *Giottino*; fine coffers. In the centre is a collection of dies.

II. ROOM. To the right, glazed terracotta reliefs by the *Della Robbia*. The earlier works, by *Luca*, are white upon a blue ground: on the right, Madonna with two angels (formerly in the Mercato Vecchio); farther on two *Madonnas, one of which has a fine sandstone pedestal in the style of Donatello. The later works by *Giovanni* and others are entirely coloured: Annunciation; near it, Adoration of the Holy Child (dated 1524); Pietà; then a round relief of the Madonna, in which the flesh parts are left unglazed. Farther on is an entirely white relief of Christ and Mary Magdalene; still farther, by the first wall, a coloured Pietà; St. Dominic; Five saints. — By the end-wall a marble frame by *Jacopo da Settignano* for Fra Angelico's Madonna in the Uffizi (p. 368). In the centre is a collection of fine Majolica, chiefly from the celebrated manufactories of Urbino, Gubbio, and Faenza (16th cent.).

In the III. Room (tower-room) are tapestries, etc. — We now return to Room I. and pass into the —

IV. ROOM: chiefly works in marble. By the entrance-wall, Two portrait-busts in terracotta by *Ant. Pollajuolo* and *Benedetto da Majano* (?). On the right wall, **Andrea Verrocchio*, tomb-relief of the wife of Fr. Tornabuoni, who died in her confinement (1477); above, relief-portraits of Federigo da Montefeltro (r.) and Galeazzo Sforza (l.). By the left wall, Bust of Pietro Mellini, by *Benedetto da Majano* (1474); *Bust of Matteo Palmieri, by *Antonio Rossellino* (1468).

V. ROOM. In the centre: *Benedetto da Majano*, John the Baptist (1481); *Jac. Sansovino*, Bacchus (injured by fire), from the

master's early Florentine period. **Michael Angelo*, Statue of Apollo (unfinished), begun in 1530 for Baccio Valori. By the entrance-wall, Relief of the Madonna, *Busts of Piero (1453) and Giovanni di Cosimo de' Medici, Bust of Rinaldo della Luna (1461), all by *Mino da Fiesole*, Opposite the windows, *Andrea Verrocchio*, **Madonna and Child*, and Portrait-bust of a girl with a rose; **Matteo Civitali*, Faith; *Antonio Rossellino*, Mary adoring the Child, and John the Baptist when a boy (1477). — End-wall: in the corners, *Luca della Robbia*, Delivery and Crucifixion of St. Peter (1433); *North Italian School*, Labours of Hercules; Busts of Giuliano de' Medici and of Giovanni delle Bande Nere (p. 401). — Window-wall: Coronation of an emperor, a relief of the 13th cent. (the crown and the hands of the bishop restored in plaster).

From the IV. Room we proceed to the right to the VI. Room, which contains a collection of coins from 1200 to 1850, a valuable assortment of seals, and French Gobelins of the time of Louis XV.

On the opposite side of the Via Proconsolo is the church of **La Badia** (Pl. F, 5, entrance in the passage, to the left), founded by Willa, the mother of the Tuscan Margrave Hugo, who died about 1000 A.D. The present building was chiefly erected by *Segaloni* (1625), who left nothing of the original edifice (built by *Arnolfo di Cambio* in 1285) except the termination of the choir, and thus destroyed a number of frescoes by Giotto, Masaccio, and others.

The door next the Bargello is by *Benedetto da Rovizzano*, 1495; in the lunette a relief by *Benedetto Buglioni*. In the INTERIOR, to the right (opposite the entrance), a **Madonna and saints*, in the right transept, Monument of Bernardo Giugni (1466), and in the left transept, that of the Margrave Hugo (1481), all by *Mino da Fiesole*. In a chapel to the left of the last, **Madonna appearing to St. Bernard*, by *Filippino Lippi* (1480), an early work and the most beautiful painting of the master. The beautiful wooden ceiling of the church is by *Segaloni*. — The graceful CAMPANILE (1330) also deserves inspection. — The MONASTERY COURT contains remains of monuments of the old noblesse (with whom this was a favourite church in Dante's time) and unimportant frescoes of the 15th century. — In the second passage to the right of the church is a chapel containing a fine picture of the 14th century.

Following the Via Ghibellina from the Bargello, we reach a building on the right, part of which is occupied by the *Teatro Pagliano* (Pl. F, G, 6). At the entrance to it (No. 83 in the street), a lunette of the first flight of steps is adorned with a *Fresco* of the middle of the 14th cent., representing the 'Expulsion of the Duke of Athens (p. 352) from Florence on the festival of St. Anne, 1343', interesting on account of the view it contains of the Palazzo Vecchio. The lunette, which is closed, is opened on application to the custodian of the theatre (50 c.). — From the Bargello the Via del Proconsolo leads to the Piazza del Duomo (p. 373), passing on the right (No. 10) the **Palazzo De Rast*, formerly *Quaratesi* (Pl. F, 5), by Brunelleschi, with a handsome court; at the corners are the armorial bearings of the Pazzi, to which it once belonged, by Donatello. A little farther on is the *Palazzo Nonfinito* (Pl. F, 5), in the

baroque style by Buontalenti (1592), now the telegraph-office. — Between these two palaces diverges the Borgo degli Albizzi (Pl. F, G, 5), containing the *Palazzo Altoviti* (No. 18), adorned with the busts of celebrated Florentines ('I Visacci', i.e. 'the caricatures'; 1570).

In the spacious *PIAZZA S. CROCE (Pl. F, G, 6) rises **Dante's Monument**, by *Pazzi*, inaugurated with great solemnity on the 600th anniversary of the birth of the great poet (b. 1265), 14th May, 1865, a white marble statue 19 ft. in height, on a pedestal 23 ft. high, the corners of which are adorned with four shield-bearing lions with the names of his four most important works after the *Divina Commedia*: the *Convito*, *Vita Nuova*, *De Vulgari Eloquentia*, *De Monarchia*. Round the pedestal below are the arms of the principal cities of Italy. — To the right is the *Palazzo dell' Antella*, with a façade decorated with frescoes which were executed in 1620 within the short space of 27 days by *Giovanni da S. Giovanni* and other masters. To the W. is the **Palazzo Serristori*, a graceful structure by Baccio d'Agnolo.

The church of ***S. Croce** (Pl. G, 6), a cruciform edifice borne by columns, was begun in 1294, from a design by *Arnolfo di Cambio*, for the Franciscans, who at that time were the popular favourites among the monkish bodies. It was completed in 1442, with the exception of the unattractive façade, which was executed in 1857-63 by *Niccolo Matas* from the old design said to be by *Cronaca*. The tower has been well restored. Over the central door is a bas-relief (Raising of Christ), by *Dupré*. The interior, consisting of nave and aisles 163 yds. in length, and each 9 yds. in width and 65 ft. in height, with a transept 14 yds. in width, and open roof, rests on 14 octagonal pillars placed at considerable intervals, and produces an impressive effect, enhanced by its numerous monuments of celebrated men. This church may be called the Pantheon of Florence, and its interest is greatly increased by the frescoes of *Giotto* and his successors *Taddeo Gaddi*, *Maso di Banco*, *Giovanni da Milano*, *Agnolo Gaddi*, etc. (best light in the morning). In 1566 *Giorgio Vasari*, by order of Cosimo I., made several alterations on the altars, which however hardly accord with the simple dignity of the interior.

ENTRANCE WALL. Over the central door are a window filled with stained glass (Descent from the Cross) from drawings ascribed to *Lorenzo Ghiberti*, and a bronze statue of St. Louis by *Donatello*.

RIGHT AISLE. On the right, beyond the first altar, *Tomb of Michael Angelo, whose remains repose below it (d. at Rome, 1564), erected in 1570 after *Vasari's* design, the bust by *Battista Lorenzi*, the fine figure of Architecture by *Giovanni dell' Opera*, Painting and Sculpture by *Lorenzi* and *Valerio Cioli*. — On the pillar opposite, the **Madonna del Latte*, by *Rossellino*, above the tombstone of Francesco Neri. — Beyond the second altar, Monument to Dante (interred at Ravenna, p. 305), with the inscription 'Onorate l'altissimo poeta!', by *Stefano Ricci*, erected in 1829. — Alfieri (d. 1810), by *Canova* (erected at the expense of the Countess of Albany). — *Marble pulpit, by the pillar to the left, by *Benedetto da Majano*, described as 'the most beautiful pulpit in Italy'. The five reliefs represent the Confirmation of the Franciscan Order, the Burning of the books, the 'Stigmata', the Death of St. Francis, and Execution of brothers of the Order; below

are statuettes of Faith, Hope, Charity, Fortitude, and Justice. — Macchiavelli (d. 1527), by *Innocenzo Spinazzi*, erected in 1787, with inscription, 'Tanto nomini nullum par elogium'. — Lanzi (d. 1810), the writer on art. — Benedetto de' Cavalcanti; above it is a fresco by *Piero Pollajuolo*, representing John the Baptist and St. Francis. Adjacent is an *Annunciation, an early relief by *Donatello*, above, four charming *Putti. — *Monument of the statesman Leonardo Bruni (d. 1444), surnamed Aretino from his birthplace, by *Bernardo Rossellino*. — In the floor is a temporary memorial slab marking the tomb of Gioacchino Rossini (d. 1868), the composer, whose remains were brought from Paris.

RIGHT TRANSEPT. At the corner: Monument of Principe Neri Corsini (d. 1859) by *O. Fantacchiotti*. — The CHAPEL OF THE CASTELLANI, or DEL S. SACRAMENTO (1st on the right) is adorned with frescoes on the right from the lives of St. Nicholas and John the Baptist, on the left from those of SS. John Evang. and Anthony by *Agnolo Gaddi*; on the right and left two holy monks, life-size, by the *della Robbia*; on the left, the *Monument of the Countess of Albany (d. 1824), widow of the young Pretender, by *Luigi Giovannozzi*, the two angels and the bas-relief (Faith, Hope, and Charity) by *Santarelli*. — Farther on, CAPPELLA BARONCELLI, now *Giugni*, with frescoes from the life of the Virgin, the principal work of *Taddeo Gaddi*. Over the altar a *Pietà* in marble by *Bandinelli* ('forms without significance and of poorest composition' according to Bueckhardt). On the right a statue of the Madonna by *Vincenzo Perugino*. Above these is the Madonna della Cintola, a fresco by *Bastiano Mainardi* (a pupil of Dom. Ghirlandajo). To the right of the entrance to this chapel is a Gothic monument of 1327.

The door of the corridor leading to the sacristy is next reached. At the end of the corridor is the CAPPELLA MEDICI, erected by *Michelozzo* for Cosimo Pater Patriæ. By the right wall are a marble ciborium, by *Mino da Fiesole*, and a relief of the Madonna, of the *School of Donatello*. Above the door, *Christ between two angels, on the left wall, Madonna (after Verrocchio), and Madonna with saints above the altar, all terracotta reliefs of the *School of the Robbia*. On the left wall also is a *Coronation of the Virgin by *Giotto*: — Note the calm kindness, the tender solicitude in the action of the Saviour, the deep humility in the attitude and expression of the slender Virgin. . . . Let the student mark also how admirably the idea of a heavenly choir is rendered; how intent the choristers on their canticles, the players on their melody, how quiet, yet how full of purpose, how characteristic and expressive are the faces; how appropriate the grave intentness and tender sentiment of some angels; how correct the action and movements of others; how grave yet how ardent are the saints, how admirably balanced the groups (*C. & C.*). — The SACRISTY (entrance by the handsome first door to the left in the corridor) contains frescoes (on the wall to the right, scenes from the Passion, by *Niccolò di Pietro Gerini*), large missals with ancient miniatures, and *Cabinets and doors with fine intarsia work (15th cent.). — The CAPPELLA RINUCCINI (separated from the sacristy by a beautiful iron railing) is adorned with frescoes (scenes from the life of Mary Magdalene and Mary) by *Giovanni da Milano* (1365). — (The cloisters, which adjoin this chapel, are entered from the Piazza, p. 391.)

The chapel to the right in the church on leaving the corridor contains frescoes of the time of Cimabue, representing the Contest of the Archangel Michael. — The 3rd chapel belongs to the Bonaparte family; monument (l.) of Carlotta Bonaparte (d. 1839) and (r.) that of Julia Clary-Bonaparte (d. 1845), by *Bartolini*.

We now come to the chapels of the Peruzzi and the Bardi, containing ***Giotto's* principal paintings, the work of his ripest years, full of intellectual life and unadulterated truthfulness, and wholly free from superfluity or exaggeration. These fine works were discovered and extensively restored by G. Bianchi in 1853. In the CAPPELLA PERUZZI *Giotto* has portrayed the life of the two St. Johns: (to the left) Zacharias at the altar; *Nativity of the Baptist (with a very fine figure of Elizabeth); *Dancing of the daughter of Herodias; (on the right) Vision of the Evangelist in Patmos, from the Apocalypse; *Resuscitation of Drusiana, and *Ascension of the

Evangelist, whose tomb his disciples find empty. The altarpiece, a Madonna with SS. Rochus and Sebastian, is ascribed to *Andrea del Sarto*. — In the *CAPPELLA BARDI* (the next), which Mr. Ruskin calls 'the most interesting and perfect little Gothic chapel in all Italy', *Giotto* depicts scenes from the life of St. Francis of Assisi: (to the right, above), Confirmation of the rules of his order by the Pope, *St. Francis before the Sultan challenging the Magi to the ordeal of fire, St. Francis blessing Assisi on his death-bed, and St. Francis appearing in a vision to the Bishop of Assisi; (on the left), St. Francis flees from his father's house, He appears to St. Anthony at Arles, and his *Burial (a master-piece, distinguished by variety of character and harmony of composition). On the ceiling are figures representing Poverty, Chastity, and Obedience, the three chief virtues of the order, and the saint in glory. The vaultings above the windows are embellished with the figures of the four great Franciscan saints, St. Louis of France, St. Clara, St. Elisabeth of Hungary, and St. Louis of Toulouse. The altar-piece is a portrait of St. Francis, with twenty lateral pictures (13th cent.). For a farther discussion of the frescoes in this chapel the reader should turn to Nos. I. & III. of *Ruskin's* 'Mornings in Florence'.

The *CHOIR* is adorned with *Frescoes by *Agnolo Gaddi* (middle of the 14th cent.), representing the legend of the Finding of the Cross, and on the ceiling the four Evangelists and saints. The high-altar was executed from a design by *Vasari*.

LEFT TRANSEPT. In the 4TH CHAPEL: Martyrdom of SS. Lawrence and Stephen, frescoes by *Bernardo Daddi*; over the altar Madonna with saints, a coloured relief in terracotta, by *Giovanni della Robbia*. — The 5TH CHAPEL (S. Silvestro) contains frescoes by *Maso di Banco*, Conversion of the Emp. Constantine and Miracles of St. Sylvester; Last Judgment (freely retouched), above the sarcophagus of Uberto de' Bardi; Entombment, above the adjoining sarcophagus. — Above the altar of the central chapel, separated from the end of the transept by a railing, is a *Crucifix by *Donatello* (executed in competition with Brunelleschi, see p. 406), covered. — At the corner of the transept and left aisle are the monuments of the composer L. Cherubini (born at Florence 1760, d. 1842) and the engraver Raphael Morghen (d. 1833), both by *Fantacchiotti*. On the opposite pillar the monument of the celebrated architect Leon Battista Alberti, erected by the last of his family, a group by *Bartolini*, unfinished.

LEFT AISLE. *Monument of Carlo Marsuppini (d. 1450), secretary of state, by *Desiderio da Settignano*, surpassing the tomb of his predecessor Bruni (p. 389) in wealth of ornament. Model of a monument to Donatello. Near the entrance, monument of Galileo Galilei (d. 1642), by *G. B. Foggini*. Adjoining the entrance is the monument of the savant Gino Capponi. — In the middle of the nave, near the choir, the marble tomb of John Catrick, Bishop of Exeter, who died at Florence in 1419 when on an embassy from King Henry V. to Pope Martin V.

The *CLOISTERS*, erected by *Arnolfo di Cambio*, are now usually entered from the Piazza S. Croce, through a gate adjoining the church. They contain old monuments of the Alamanni, Pazzi, and della Torre families, as well as modern works by *Costoli*, *Santarelli*, *Bartolini*, etc.; in the centre God the Father, a statue by *Bandinelli*. Opposite the entrance from the Piazza is the **CAPPELLA OF THE PAZZI* (the family which afterwards gave name to the famous conspiracy against the Medici), erected by *Brunelleschi* about 1420, with a handsome portal, the entablature of which, borne by six ancient columns, is interrupted by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by *Donatello* and *Desiderio da Settignano*. The interior, roofed with a flat dome, forms one of the earliest examples of the principle of architectural centralisation,

which is so characteristic of the Renaissance. The terracottas of the spandrels, representing the four Evangelists and twelve Apostles (below), are by *Luca della Robbia*. — To the right (on entering), on the other side of the cloisters, is the old REFECTORY, containing a Last Supper by a prominent pupil of *Giotto* (*Taddeo Gaddi*?); above, the Crucifixion, with a genealogical tree of the Franciscans, and the legend of St. Francis, by an inferior hand. The Tribunal of the Inquisition, which was abolished by Grand-duke Peter Leopold, once held its sittings here. An adjoining room contains the Miracle of St. Francis (multiplication of the loaves), a fresco by *Giovanni da S. Giovanni*, with a portrait of the painter. — The *Second Cloisters, by *Brunelleschi*, one of the finest colonnaded courts of the early Renaissance (entrance through the barracks in the Corso de' Tintori), are now, like the former Franciscan convent, used for military purposes.

Leaving the Piazza S. Croce, we proceed to the S. through the Via de' Benci, at the end of which, on the right, No. 1, is the *Palazzo Alberti* (once the residence of Leon Batt. Alberti; restored in 1850), and reach the Ponte alle Grazie, see p. 422.

A little to the N. of S. Croce, at the corner of the Via Buonarroti, Via Ghibellina 64, is the **Casa Buonarroti** (Pl. G, 6), the house of Michael Angelo. In the 17th cent. a descendant of his family founded here a collection of pictures and antiquities, which the last of the Buonarroti bequeathed to the city. This *GALLERIA BUONARROTI merits a visit on account of two early paintings and the designs and other reminiscences of Michael Angelo (adm., see p. 349; catalogue 30 c.).

ANTE-CHAMBER. To the right, 16. *Imitator of Giorgione*, Conversation-piece; *12. Battle of the Lapithæ and Centaurs, in relief, an early work by *Michael Angelo*, whose delight in bold movements, defiant attitudes, and the representation of vehement passion, is already apparent. Adjoining it, 10. the arm of a Discus-thrower (antique); above, 11. Woman with a basket of fruit, of the *School of the Robbia*; opposite, 1, 2. Portraits of Michael Angelo, the latter by *Marcello Venusti*, his pupil. *5. Predella representing the Legend of St. Nicholas, by *Pesellino* (early work). To the left is —

Room II., with *Drawings by *Michael Angelo*. In the lower frames on the walls and in the middle, Architectural sketches. The best drawings in the upper frames are: by the entrance, 1. Head looking down, in red chalk; in frame 9, First design for the façade of S. Lorenzo (p. 401); 12, 13. Studies for the Last Judgment in the Sistine Chapel; *15. Madonna with the Infant Christ (partly executed in colours). — We return through Room I. to —

Room III. By the window-wall: 20. Statue of Michael Angelo in a sitting posture, executed by *Ant. Novelli*, in 1620; on the walls scenes from the great master's life, and on the ceiling similar scenes and allegories by the artists of the 16th century. Exit-wall: Madonna and saints by *Jacopo da Empoli*, of which Michael Angelo is said to have drawn the design. — Room IV. Family pictures. — Room V. (chapel): *72. Madonna and Child, a bas-relief in marble, another early work of *Michael Angelo*; 71. Cast of a Descend from the Cross; *79. Bronze bust of Michael Angelo, by *Ricciarelli*. — Room VI. Archives of MSS. of Michael Angelo and clay models and autographs of the master (to the left 1., and to the right 10., *Models of the David). In the last room is some majolica.

Above the door of No. 93, *Via dell' Agnolo*, the next street parallel to the *Via Ghibellina*, is a Madonna by *Luca della Robbia* (an early work).

Farther to the N.E., in the *Piazza S. Ambrogio*, is the church of **S. Ambrogio** (Pl. H, 6). In the interior, on the right, 2nd and 3rd chapels, pictures of the school of *Spinello Aretino*; to the left in the choir, a **Tabernacle* by *Mino da Fiesole* (1482) and a large fresco by *Cosimo Rosselli* (satisfactory light only in the morning).

The *Via S. Ambrogio*, on the left side of which is a handsome new *Synagogue* (*Tempio Israelitico*; Pl. H, 5), leads to the *Piazza d'Azeglio* (see pp. 383, 380).

D. From the Piazza del Duomo to SS. Annunziata and S. Marco, returning by the Via Cavour.

Leaving the *Piazza del Duomo* (p. 373) by the *VIA DE' SERVI* (Pl. F, G, 4), we pass the *Palazzo Fiaschi* (No. 10) on the right (fine windows) and the *Palazzo Buturlin* (No. 15) on the left, the latter, with its handsome court and modern painting, erected by *Domenico*, son of *Baccio d'Agnolo*. We then reach the —

**PIAZZA DELL' ANNUNZIATA* (Pl. G, 3, 4), at the left corner of which is the *Palazzo Riccardi-Manelli*, a brick edifice with ornamentation in stone of *Fiesole*, erected by *Buontalenti* in 1565. The piazza is embellished with two baroque fountains by *Pietro Tacca* (1629), and the *Equestrian Statue of the Grand-Duke Ferdinand I.*, by *Giovanni da Bologna* (his last, but not his best work), erected in 1608, and cast of metal captured from the Turks. The pedestal was adorned in 1640, in the reign of *Ferdinand II.*

On the S.W. side of the piazza rises the ***Spedale degli Innocenti**, or *Foundling Hospital* (Pl. G, 4), begun in 1421 from the designs of *Brunelleschi* by his pupil *Francesco della Luna*, at the expense of the Guild of Silk-workers. The medallions with charming **Infants* in swaddling clothes, between the arches, are by *Andr. della Robbia*. To the left in the court, over the door leading to the church of **S. MARIA DEGLI INNOCENTI**, is an **Annunciation* by *Andrea della Robbia*. The Interior (restored in 1786) contains an altarpiece (covered), the **Adoration of the Magi*, by *Domenico Ghirlandajo* (1488). On the right side of the court is the entrance to a small picture gallery (*Piero di Cosimo*, etc.). — Opposite the *Spedale* is the hall of the *Servi di S. Maria* brotherhood, erected from *Brunelleschi's* design by *Antonio da Sangallo the Elder* (1519).

The church of the ***Santissima Annunziata** (Pl. G, H, 3), founded in 1250, has since been frequently altered and redecorated. The handsome portico with its three doors was built by *Caccini* (1601), in accordance with the central arch by *Antonio da Sangallo* (1454). The door on the W. leads to the old *Servite* monastery and the cloisters, that in the centre to the church, the third to the chapel of the *Pucci*, founded in 1300, and restored in 1615, which con-

tains a St. Sebastian by *Antonio Pollajuolo* (shown only by special permission of the family). Over the central door a mosaic by *Davide Ghirlandajo*, representing the Annunciation.

The ANTERIOR COURT, which is first entered, was adorned in 1508-14 with *Frescoes by *Andrea del Sarto* and his pupils. (The frescoes are now protected from the weather by a glass colonnade, which may be entered.) On the right the Assumption, by *Rosso Fiorentino* (1517); *Visitation, by *Pontorno* (1516); Nuptials of Mary, by *Franciabigio* (1513), damaged by the painter himself in his choler at its premature uncovering by some of the monks; *Nativity of Mary, by *Andrea del Sarto*, painted in 1514, and 'on the highest level ever reached in fresco'; *Arrival of the Magi, by the same master, executed with a still more running hand but with less chastened sentiment, the figures characterised by a self-confident swing (*C. & C.*; in the left foreground, portrait of the painter, in the right Sansovino). Farther on, left of the entrance, Nativity, by *Alessio Baldovinetti* (1450); Investiture of S. Filippo, by *Cosimo Rosselli* (1476). *S. Filippo clothing the sick, by *Andrea del Sarto*; monument with bust of Andrea, by *G. Caccini*; *Gambler struck by lightning, and S. Filippo, by *Andrea del Sarto*; *Cure of a woman possessed of an evil spirit, *Death of S. Filippo, and Miracles wrought by his robes, both by *Andrea del Sarto*. 'Carried away by his feeling for harmony of colour, and charmed whenever he could realize a vague and vaporous twilight of tone (see especially the Death of the Saint), Andrea was unable to combine that appearance with absolute neutral contrasts . . . but the balance was almost restored by the facility with which he obtained transparency, gay colours, and smoothness in the melting of tints into each other'. — *C. & C.*

The Interior, consisting of nave with transepts and two series of chapels, and covered with a dome, is adorned with a large ceiling-painting of the Assumption by *Ciro Ferri* (1670). The 1st chapel on the right contains frescoes by *Matteo Rosselli*. Over an altar to the left, in the S. transept, a Pietà by *Bandinelli*, who with his wife is buried under it. The large ROTUNDA OF THE CHOIR (1444-1472), designed by *Leon Battista Alberti*, and adorned with frescoes by *Volterrano* (1683), is peculiar; though its effect has been somewhat marred by the later baroque decorations. It was built at the expense of Lodovico Gonzaga of Mantua. To the left at the entrance is the monument of Angelo Marzi-Medici by *Francesco da Sangallo* (1516). In the 2nd chapel on the right the Nuptials of St. Catharine by *Biliverti* (1606). The 5th chapel contains a crucifix and six reliefs from the Passion by *Giovanni da Bologna* and his pupil *Francavilla*, with the monument of the former; in the 6th chapel a Resurrection by *Bronzino*; in the 7th a Madonna with saints, by *Pietro Perugino*. In the 2nd chapel of the nave, after the choir is quitted: Assumption, by *Pietro Perugino*. In the 4th chapel, the Last Judgment, copied from Michael Angelo's picture in the Sistina by *Alessandro Allori*. Frescoes by the same. — The Cappella della Vergine Annunziata in the nave to the left of the entrance, covered with a kind of canopy, erected in 1448 by *Pagno di Lapo Portigiani* from *Michelozzo's* design, and sumptuously decorated with silver and gold by subsequent princes, contains a 'miraculous' and highly revered picture of the Virgin behind the altar, a fresco of the 13th century. Over the altar, the Saviour by *Andrea del Sarto* (1515).

A door in the N. transept leads to the Cloisters; over it, on the outside, *Fresco by *Andrea del Sarto*, the Madonna del Sacco (1525), remarkable for the calm and dignified composition, and the beauty of the colouring, which is still discernible in spite of its damaged condition. — Below it is the monument of the Falconieri, the founders of the church. On the same side is the entrance to the chapel of the guild of painters (*Cappella di S. Luca*), adorned with paintings by *G. Vasari*, *Pontorno*, and others (keys with the custodian, who also opens the glass arcade in the anterior court).

The Via della Colonna, in which is the church of S. M. Maddalena de' Pazzi, leads hence to the Piazza Azeglio (see p. 380).

To the N.W. of the Piazza dell' Annunziata the Via della Sapienza leads to the PIAZZA S. MARCO (Pl. G, 3), which is adorned with a bronze statue of *General Fanti*, by Fedi, erected in 1872. — On the N. side of this piazza rises **S. Marco**, a church without aisles, with a flat ceiling and a dome over the choir, erected in 1290, completely altered in the 16th cent., and provided with a new façade in 1780.

INTERIOR. Over the central door Christ, painted 'a tempera' on a gold ground, by *Giotto*. RIGHT WALL, 2nd altar: Madonna with saints, by *Fra Bartolommeo* (1509; injured); 3rd altar: Madonna and two saints, an early-Christian mosaic from Rome (modernized). — In the sacristy (erected by *Michelozzo*, 1437) a recumbent statue of St. Antoninus in bronze, by *Portigiani*. — Adjoining the choir on the left is the chapel of Prince Stanislaus Poniatowski (d. 1833). — Then the CHAPEL OF ST. ANTONINUS (who was once a monk in this monastery); architecture and statue of the saint by *Giovanni da Bologna*; the six statues of other saints are by *Francavilla*. Frescoes, representing the burial of the saint, by *Passignani*. — This church contains the tombs of the celebrated scholar *Giovanni Pico della Mirandola*, the friend of Lorenzo de' Medici, who died in 1494 at the age of 31, and of the equally eminent *Angelus Politianus* (d. 1494), between the 2nd and 3rd altars of the left wall).

Adjacent to the church is the entrance to the once far-famed ***Monastery of S. Marco** (Pl. G, 3), now suppressed, and fitted up as the *Museo di S. Marco* (adm., see p. 349; catalogue 1½ fr.). The building was originally occupied by 'Silvestrine' monks, but was transferred under Cosimo 'pater patriæ' to the Dominicans, who were favoured by the Medicis. In 1436-43 it was restored in a handsome style from designs by *Michelozzo*, and shortly afterwards decorated by *Fra Giovanni Angelico da Fiesole* (b. 1387, d. 1455) with those charming *Frescoes which to this day are unrivalled in their portrayal of profound and devoted piety. The painter *Fra Bartolommeo della Porta* (1469-1517) and the powerful preacher *Girolamo Savonarola* (burned at the stake in 1498, see p. 355) were also inmates of this monastery.

The CLOISTERS, which are entered immediately from the street, contain a fresco by *Poccetti* in the 5th lunette to the right of the entrance, showing the original uncompleted façade of the cathedral (comp. p. 375), and five other lunettes with frescoes by *Fra Angelico*: to the left of Poccetti's fresco, over the entrance to the 'foresteria', or apartments devoted to hospitality, **Christ as a pilgrim welcomed by two Dominican monks ('No scene more true, more noble, or more exquisitely rendered than this, can be imagined': *C. & C.*); over the door of the refectory, *Christ with the wound-prints, the head of elevated beauty and divine gentleness; over the door to the chapter-house (see below), St. Dominic with the scourge of nine thongs; opposite the entrance, *Christ on the Cross, with St. Dominic; left, over the door to the sacristy, *St. Peter the Martyr, indicating the rule of silence peculiar to the order by placing his hand on his mouth. — The second door in the wall opposite the entrance leads to the CHAPTER HOUSE, which contains a large **Crucifixion, Christ between the thieves, surrounded by a group of twenty saints, all life-size, with busts of seventeen Dominicans below, by *Fra Angelico*. — The door in the corner of the cloisters leads to the GREAT REFECTORY, one of the walls of which is adorned with the so-called *Providenza (the brothers and St. Dominic seated at a table and fed by two angels), and a Crucifixion by *Antonio Sogliani*. In the anteroom is a cast of the tomb of Ilario del Carretto (p. 331). The door next to the chapter-house leads to the second monastery

court (usually closed), in the passage to which, on the right, is the staircase to the upper floor. On the left, before the staircase is reached, is the SMALL REFECTORY, containing a Last Supper by *Dom. Ghirlandajo*.

UPPER FLOOR. The corridor and the adjacent cells are adorned with a succession of frescoes by *Fra Angelico*, and partly by his pupils. In the CORRIDOR: *Annunciation, and Christ on the Cross with St. Dominic. — In the CELLS: 3rd, Annunciation; 6th, Transfiguration; opposite, in the corridor, *Madonna enthroned, with saints; 8. The two Marias at the Sepulchre; 9. *Coronation of the Virgin, whose humble joy is beautifully depicted. The last cells on the left side of the adjoining passage were once occupied by *Savonarola*. In No. 12: Madonna by *Fra Bartolommeo*; below, bronze bust of *Savonarola*, and a relief by *Dupré*; on the left wall, Christ as a pilgrim received by two monks (portraits of two priors of the monastery), by *Fra Bartolommeo*; by the wall to the right, bust of Benivieni by *Bastianini*, a self-taught artist (d. 1868); above, Madonna by *Fra Bartolommeo*. Cell No. 13 contains a portrait of *Savonarola* by *Fra Bartolommeo*, and autographs, No. 14 his crucifix and a copy of an old picture representing his execution (original at the Palazzo Corsini, p. 409). — We now return to the staircase, at the head of which are the cells (No. 31) of *St. Antonine* (d. 1459), Archbishop of Florence. — Opposite is the LIBRARY, the first public library in Italy, built by *Michelozzo* in 1441 for *Cosimo de' Medici*, who presented it with 400 valuable MSS.; the glass-cases in the middle contain 82 ritual books from S. Marco and other convents and churches, with miniatures by *Fra Benedetto*, the brother of *Angelico*, and other celebrated artists of the 15th century. On the other side of this passage are TWO CELLS (Nos. 33, 34), near those of *St. Antonine*, and containing three small easel pictures by *Fra Angelico* (*Madonna della Stella, Coronation of the Virgin, and Adoration of the Magi with the Annunciation). The LAST CELL on the right, embellished with an *Adoration of the Magi, al fresco, by *Fra Angelico*, is said to be that which *Cosimo Pater Patriæ* caused to be fitted up for himself, and where he received the Abbot *Antoninus* and *Fra Angelico*; it contains his portrait by *Pontorno* and a terracotta bust of *St. Antonine*.

The custodian of the museum of S. Marco also keeps the key of the *Chiostro dello Scalzo* (p. 399).

The *Accademia della Crusca*, founded in 1582 to maintain the purity of the Italian language, and established in part of this building, is now publishing a large dictionary of the language, and occasionally holds public sittings.

On the E. side of the piazza lies the *Royale Istituto di Studi Superiori* (entr. Piazza S. Marco 2), the first floor of which contains the *Indian Museum*, founded by A. de Gubernatis (open free on Sun.; catalogue 60 c.), and the *Mineralogical and Geological Collections* belonging to the university.

The Via Ricasoli leads from the S. angle of the Piazza di S. Marco to the Piazza del Duomo. No. 52 in this street is the entrance to the **Accademia delle Belle Arti* (Pl. G, 3; adm., see p. 349; catalogue 2 fr.). — This collection contains few pictures to strike the eye or imagination of the amateur, but it is a most important collection for students of the development of Italian art during the 14-16th centuries. We have the advantage here of being able to concentrate our attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. The small pictures of *Giotto* (Room II, No. 15, etc.) and *Fra Angelico's* Life of Christ (Room III, No. 6) are merely to be regarded as supplementary to

the much more important labours of these two great masters in the department of fresco-painting; the Last Judgment (Room III, No. 38) and the Descent from the Cross (Room II, No. 34), however, afford a good idea of Fra Angelico's works. This collection also possesses one of the chief works of *Gentile da Fabriano*, an Umbrian master, closely allied to Fra Angelico in his modes of thought (Adoration of the Magi; Room II, No. 32). This work affords distinct evidence of the unity of sentiment which existed between the Schools of the North and South in the 15th cent., notwithstanding their external independence. The collection is chiefly important for the study of the Florentine art of the 15th century. The excellent narrative-painter *Francesco Pesellino* (Room II, No. 48) appears here as the heir of *Masaccio*, who is by no means well represented in this gallery (Room II, No. 36). *Filippo Lippi's* Coronation of the Virgin (Room II, No. 41), with a portrait of himself, belongs to his later period. In these works the master obviously aims at sensuous beauty in his female forms, he departs from the strictly ecclesiastical style, and borrows various effects from the province of sculpture. The want of repose caused by the desire to introduce technical novelties is apparent in *Sandro Botticelli's* Coronation of Mary (Room II, No. 47); and *Verrocchio's* Baptism (Room II, No. 43) shows the same tendency in a higher degree, distantly recalling Leonardo's technical skill and sense of form. *Domenico Ghirlandajo*, another master of this school, was thoroughly conversant with traditional forms, and with their aid he has been enabled to produce majestic and spirited figures, and to unite in them the result of the labour of two generations. His Madonna and angels (Room V, No. 16) is better preserved than the Nativity of Christ (Room II, No. 50). A comparison of Ghirlandajo's simplicity of style, the outcome of a mature imagination, with the elaborate and exaggerated manner of the old masters, is most instructive. *Lorenzo di Credi's* Nativity (Room II, No. 51) is not only a carefully executed, but also an impressive picture on account of its beauty of expression and symmetry of composition. Among *Fra Bartolommeo's* pictures, Mary appearing to St. Bernard (Room II, No. 66) is particularly worthy of notice, as it affords an insight into the master's method of painting. *Mariotto Albertinelli*, who is closely allied to Fra Bartolommeo, is well represented by a Trinity (Room II, No. 72); his Annunciation (No. 73) is no longer in its original condition. *Perugino's* pictures are greatly above the average merit of his works: in his Pietà (Room II, No. 58) an admirable individuality of character is exhibited; his skill as a colourist is shown in his Mount of Olives (53); and his Assumption (55), admirable both in composition and execution, shows him at the zenith of his power.

Room I.: at the end of the left wall, 31. *Baldovinetti*, The Trinity adored by angels and monks; opposite, 27. *Fra Angelico*, Madonna

enthroned, with angels and saints. Inferior works of the *School of Giotto*. — The door on the right admits to Room III (p. 398). We go first straight on to the CUPOLA SALOON, in the centre of which stands the celebrated *David ('Il Gigante') by *Michael Angelo*, shaped by the youthful artist in 1501-1504 from a gigantic block of marble, which had been abandoned as spoiled. The statue formerly stood in front of the Palazzo Vecchio (p. 355).

'No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the 'David'. Vasari sings the praises of the miracle-worker, who raised the dead, spoiled block to new life, and assures us that Michael Angelo's David is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side conceals the pebble; next instant he will make the attack'. — *Springer*.

This room contains a collection of casts and photographs of the great master's works. The steps to the left lead hence to —

Room II., containing the master-pieces of Florentine art, arranged for the most part in chronological order. We begin at the opposite end of the room. End-wall: to the right of the door, above, 2. *Cimabue*, Madonna and angels (13th cent.); to the left, above, *15. *Giotto*, Madonna with angels; 4-13. *School of Giotto*, Scenes from the life of St. Francis. — Long wall: *32. *Gentile da Fabriano*, Adoration of the Magi (the painter's master-piece, 1423), with pleasant episodes in the background; *34. *Fra Angelico*, Descent from the Cross; above, 36. *Masaccio*, Madonna with St. Anna and angels (injured); *41. *Fra Filippo Lippi*, Coronation of the Virgin, one of the master's best works; the monk below to the right, with the inscription 'is perfectit opus', is a portrait of the painter himself; 42. Three saints, predella by the same; 38. *Filippino Lippi*, St. Jerome; 43. *Andrea Verrocchio*, Baptism of Christ (much injured), said to have been finished by his pupil *Leonardo da Vinci*, who perhaps painted the two angels to the left; *48. *Franc. Pesellino*, Predella, with the Nativity, the Beheading of SS. Cosmas and Damianus, and Miracles of St. Antony; 47. *Botticelli*, Coronation of the Virgin, with predella (No. 49); *53. 'P. *Perugino*, Christ on the Mount of Olives; *51. *Lor. di Credi*, Nativity, carefully painted, especially the landscape in the foreground; 50. *Dom. Ghirlandajo*, Adoration of the Shepherds (1485); *55. *Perugino*, Assumption of the Virgin, with SS. Michael, Giovanni Gualberto, Dominicus, and Bernard, brought from Vallombrosa (1500); *Perugino*, 56. Crucifixion, *58. Pietà (early work); 57. Descent from the Cross, the design and upper half by *Filippino Lippi*, the lower half by *Pietro Perugino*; 59. *Andrea*

del Sarto, Four Saints, with predella (No. 63) representing scenes from their lives; 62. *Andrea del Sarto*, Two angels; *66. *Fra Bartolommeo*, Mary appearing to St. Bernard (an early work with good landscape); 67. *Raffaellino del Garbo*, Resurrection; *72. *Albertinelli*, Trinity, painted after his separation from *Fra Bartolommeo* (1500), but still under his influence; 73. *Albertinelli*, Annunciation (1510); 75. *Franc. Granacci*, Madonna with four saints. — Window-wall: 78, 82. *Fra Bartolommeo*, Christ and saints (chiefly fresco); the *Monk's head in the centre, to the right, is especially fine. Opposite, on an easel, 24. *Botticelli* (? more probably *School of Verrocchio*), Tobias with the three angels (sometimes in Room V.). Right wall: *Bronzino*, 88. Cosimo I. de' Medici, 94. St. Bonaventura (1561). — We return to the first room, and turn to the left into —

Room III. To the right: 1. *Luca Signorelli*, Predelle, Last Supper, the Mount of Olives, and the Scourging of Christ; 2. *Fra Angelico*, Madonna and saints; 6. *Fra Angelico*, Life of Christ in 8 pictures and 35 sections (executed with the aid of other painters); by the pillar, 16. *Fra Angelico*, History of SS. Cosmas and Damianus; above, *17. *Perugino*, Portraits of two monks of Vallombrosa; farther on, above, 25. *Fra Angelico*, Pietà; beside the door, 31. *Fra Bartolommeo*, Hieronymus Savonarola in the character of S. Pietro Martire; *38. *Fra Angelico*, Last Judgment (the representation of the blessed, to the left, full of grace and feeling).

The adjoining Room IV. contains a number of cartoons by eminent masters, among them *Figures of saints by *Fra Bartolommeo* (1, 3, 6, 22) and a Madonna by *Lor. di Credi* (17).

Room V. *26. *Botticelli*, Allegorical representation of Spring: on the left, Mercury and the Graces, Venus and Cupid with the bow in the middle, and on the right, Flora with a personification of Fertility and a god of wind. — Opposite: 1. Portion of a chest (15th cent.) with the representation of a Florentine wedding (*Adimari-Ricasoli*); 8. *Botticelli*, Episode from the life of St. Augustine; 10. and 12. *Filippo Lippi*, Adoration of the Child; 14. *Lor. di Credi*, same subject; *16. *Dom. Ghirlandajo*, Madonna with angels and saints, with predella (No. 15); *19. *Luca Signorelli*, Mary Magdalene at the Cross (striking in its expression of absolute despair), perhaps executed by his pupils.

A staircase in the vestibule to the right ascends to the first floor, on which is the GALLERY OF MODERN PICTURES, few of which are worthy of mention. — 1st R.: 8. *Morgari*, Death of Raphael (1880); 17. *P. Benvenuti*, Hector chiding Paris; 28. *Cassioti*, Battle of Legnano. — 2nd R.: *42. *Ussi*, Expulsion of the Duke of Athens from Florence (1860); 55. *Ademollo*, Battle of S. Martino in 1859 (1865). — 3rd R.: 70. *Castagnola*, *Filippo Lippi* and the nun Buti (1864); 82. *Bezzuoli*, Entry of Charles VIII. of France into Florence; 88. *Sabatelli*, Murder of Buondelmonte. — 4th R.: 104. *Cortese*, Pontine Marshes near Terracina (1865); 107-113. *Signorini*, Popular festival at Florence. — 5th R.: 121. *Fattori*, Episode after the battle of Magenta; 134. *Sanesi*, Soldiers playing Morra. — 6th R. *21. *Giovacchino*, Shower of ashes at Naples (1880); 154. *Fattori*, John the Baptist before Herod; 159. *A. Pasini*, Caravan in the desert (1864).

No. 54 in the Via Ricasoli is the entrance to the Court of the Academy, where several *Bas-reliefs by the *della Robbia* are preserved. Here, too, St. Matthew, begun by *Michael Angelo*, one of the Twelve Apostles he was to supply for the cathedral (1503); etc.

The same building (entrance in the Via Alfani, No. 82) contains the celebrated manufactory of **Florentine Mosaics** (a branch of industry founded in the middle of the 16th cent.), containing a collection of the materials used and of finished works, open daily, 10-4 (adm. 50 c., Sun. free).

The wide **VIA CAVOUR** (Pl. G, 3), formerly *Via Larga*, runs along the N.W. side of the Piazza di S. Marco. In this street, at the corner of the *Via degli Arazzieri*, stands the *Casino di Livvia*, a small but tasteful structure by Buontalenti.

Adjacent is the *Casino Mediceo* (No. 63; Pl. G, 2, 3; now a court of law), erected in 1576 by *Buontalenti*, on the site of the famous Medici gardens, where Lorenzo il Magnifico preserved a number of treasures of art for which no place could be found in the neighbouring palace of the Medici (see p. 400). *Bertoldo*, the heir and pupil of Donatello, was appointed keeper, and round him clustered a troop of eager students. No other school ever attained so great celebrity. Leonardo da Vinci, Lorenzo di Credi, Giovanni Francesco Rustici, Francesco Granacci, Giuliano Bugiardini, A. Sansovino, P. Torrigiani, and, last but not least, Michael Angelo, all owe their artistic education to the garden of the Medici. Duke Cosimo I. afterwards transferred the collection to the gallery of the Uffizi.

A little farther on, *Via Cavour* 69, on the same side of the street, are the former cloisters of the barefooted monks, or Recollets, the **Chiostro dello Scalzo** (Pl. G, 2), an elegant court, surrounded with colonnades and adorned with admirable *Frescoes in grisaille from the history of John the Baptist, with allegorical figures and rich ornamentation, by *Andrea del Sarto* and *Franciabigio* (1515-26). The custodian of the Museo S. Marco (p. 394) keeps the keys (adm. 10-4).

On the right: 1. Allegorical figure of Faith (1520); 2. The Angel appearing to Zacharias (1526); 3. Visitation (1524); 4. Nativity of the Baptist (1526); 5. Departure of John from his father's house, and 6. His meeting with Christ (these two by *Franciabigio*, 1518-19). — 7. Baptism of Christ (the earliest and weakest of all, perhaps painted by the two artists in common, 1509); 8. Allegorical figure of Love (1520); 9. Allegorical figure of Justice (1515); 10. John preaching in the desert (1515); 11. John baptising (1517); 12. John made prisoner (1517); 13. Dance of Salome; 14. Death of John; 15. His head brought in on a charger; 16. Allegorical figure of Hope (the last four painted in 1523). — It is interesting to remark in several of these frescoes the influence of *Albert Dürer*. For example, in the Sermon of John, the Pharisee in the long robe to the right and the woman with the child are borrowed from the engravings of the German master.

Proceeding farther to the N.E., we traverse the *Via Micheli* to the left, and enter the *Via S. Gallo*, No. 74 in which, a corner house, is the **Palazzo Pandolfini* (Pl. H, 2), designed by Raphael, but not erected till ten years after his death. In the same street, at the corner of the *Via S. Apollonia*, is the old **Convent of S. Apollonia** (Pl. G, 3), entered from *Via 27 Aprile* ('*Cenacolo di S. Apollonia*'), containing a small picture-gallery (adm. see p. 349).

In the anteroom are paintings of the 15th century. — The 2nd Room contains several works by *Andrea del Castagno*: to the right, Last Supper

(fresco); above, Crucifixion; to the right, Entombment; to the left, Resurrection. On the other walls are frescoes (about 1450), transferred to canvas (previously in the Villa Pandolfini at Legnaja), nine portrait-figures: Filippo Scolari, surnamed Pippo Spano, *i.e.* 'Obergespan' or supreme count of Temesvar, the defeater of the Turks; Farinata degli Uberti, leader of the Ghibellines; Nic. Acciajuoli, mentioned on p. 426; the Cumæan Sibyl; Esther; Tomyris; Dante; Petrarch; and Boccaccio.

Returning by the Via Cavour from the Piazza di S. Marco to the Piazza del Duomo, we pass first, on the right (No. 45), the *Biblioteca Marucelliana* (Pl. G, 3; adm., see p. 349), founded in 1703 by *Francesco Marucelli*, and containing 120,000 vols. and a fine collection of engravings (catalogue); then, on the left, the *Palazzo Panciatichi* (Pl. F, 4), built about 1700 by *Carlo Fontana*, with a relief of the Madonna by *Desiderio da Settignano* at the corner.

Opposite the Pal. Panciatichi stands the old palace of the Medici, generally called after its later owners the ***Palazzo Riccardi** (Pl. F, 3, 4), which has been in possession of the government since 1814 and is now occupied by the prefecture. It was erected about 1430 under Cosimo Pater Patriæ by *Michelozzo*, who here introduced the practice of tapering the rustica in the different stories. The unsymmetrical façade is surmounted by a rich and heavy cornice. Here Cosimo's grandson Lorenzo il Magnifico was born on 1. Jan., 1449, and here he maintained his brilliant establishment. Lorenzo's sons Piero, Giovanni, and Giuliano also first saw the light within its walls. Giulio, Ippolito, and Alessandro de' Medici (comp. p. 352) subsequently resided here, and the family continued in possession of the palace until it was sold in 1659 by the grand-duke Ferdinand II. to the Riccardi family, who extended it considerably in 1714, enclosing within its precincts the *Strada del Traditore*, where on 7th Jan., 1537, Duke Alessandro was assassinated by Lorenzino de' Medici. The original structure, however, is still in great part recognisable, particularly its beautiful court and the staircases.

An imposing gateway leads to the COURT, surrounded by arcades, ancient busts, Gothic statues with ancient heads, sarcophagi, Greek and Latin inscriptions from Rome, etc. The sarcophagus in the corner to the left, with the representation of the Calydonian Hunt, formerly contained the remains of Guccio de' Medici, an ancestor of the family who lived at the beginning of the 14th century. The relief-medallions above the arcades, copied from antique gems, are by *Donatello*. — The passage to the SECOND COURT contains ancient busts.

The staircase to the right leads to a Gallery, with frescoes by *Luca Giordano* (1632), and to the private CHAPEL of the Medici (adm. see p. 348), embellished with *Frescoes by *Benozzo Gozzoli*, painted about 1459, representing the journey of the Magi, with numerous portraits of the Medici. Benozzo 'shaped the various episodes of a pompous progress into one long series filling the walls of the body of the building. The kings, in gorgeous state, are accompanied on their march by knights and pages in sumptuous dresses, by hunters and followers of all kinds, and the spectator glances by turns at the forms of crowned kings, of squires, and attendants with hunting leopards, all winding their solemn way through a rich landscape country'. — *C. & C.* — On the window-walls are charming 'Angels in the garden of heaven, of admirable design. — Fee 1/2 fr.

At the back of the palace, Via Ginori 4 (Pl. F, 3), is the entrance to

the BIBLIOTECA RICCARDIANA and the archives. The *Library*, founded by the Riccardi family, and purchased by the state in 1812, comprises 28,000 vols. and 3800 MSS., including a Virgil illustrated with miniatures by *Ben. Gozzoli* and several MSS. by *Dante*, *Petrarch*, *Macchiavelli*, *Galileo*, ancient diptychs, etc. Admission, see p. 349.

The short *Via Gori* separates the S.W. façade of the Palazzo Riccardi from the church of **S. Giovannino degli Scolopi** (belonging to the Padri delle Scuole Pie; Pl. F, 4), erected in 1352, remodelled in 1580 by *B. Ammannati*, completed in 1661 by *Alfonso Parigi*, and in the possession of the Jesuits from 1557 to 1775. The church contains frescoes and pictures by *Allori*, *Bronzino*, *Santi di Tito*, etc. — The *VIA DE' GINORI* to the W. behind the Pal. Riccardi contains several fine old houses, among which mention may be made of No. 13, the *Palazzo Ginori* (Pl. F, 3), built by *Baccio d'Agnolo* for the Taddei family, with whom Raphael resided for some time.

E. From the Piazza del Duomo to S. Lorenzo and S. Maria Novella.

From the entrance of the *Via Cerretani*, which leads straight from the Piazza S. Giovanni (p. 373) to S. Maria Novella, the Borgo S. Lorenzo diverges to the right, and reaches the Piazza S. LORENZO (Pl. F, 4). To the left in this square is the church of S. Lorenzo, and at its N. end a statue of *Giovanni delle Bande Nere*, by *Bandinelli*, on a pedestal with reliefs referring to Giovanni's victories. — The *Via de' Ginori* (see above) diverges here.

***S. Lorenzo** (Pl. E, F, 3, 4), founded in 390 and consecrated by St. Ambrose in 393, is one of the most ancient churches in Italy. In 1423 it was burned down, and since 1425 re-erected by the Medici and seven other families from the designs of *Filippo Brunelleschi*, who restored the form of the early Christian basilica, consisting of a nave and aisles terminated by a transept, the nave being covered with a flat ceiling, and the aisles with groined vaulting. He then added low chapels resembling niches on each side. Over the columns (14 in number, and two pillars) he replaced the ancient beams which had been removed in the middle ages, and which now support the fine projecting arches. The cupola, which rests upon the cross without the interposition of a drum, is not part of Brunelleschi's work. — The high-altar was consecrated in 1461. The inner wall of the façade is by *Michael Angelo*, who also added the New Sacristy (p. 403), and the Laurentian Library. His design for the outside of the façade (1516) was unfortunately never executed, but is preserved in the Galleria Buonarroti (p. 391).

At the end of the RIGHT AISLE is the Monument of the painter Benvenuto (d. 1844), by *Thorvaldsen*. *Bas-reliefs on the two pulpits by *Donatello* and his pupil *Bertoldo*. — RIGHT TRANSEPT, on the altar, a marble tabernacle by *Desiderio da Settignano*. — At the foot of the steps leading to the CHORIR is the simple tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funeral pomp. The Signoria honoured his memory by passing a decree which gave him the title of 'Pater Patriæ'. Donatello

is buried in the same vault. — In the 2nd chapel to the left of the choir the monument of a Countess Moltke Ferrari-Corbelli, by *Dupré*, 1864. — The square *OLD SACRISTY, erected by *Filippo Brunelleschi*, is covered with a polygonal dome, the projection with the altar having a small flat dome. The plastic *Decoration is by *Donatello*: above the bronze doors, which are adorned with reliefs, are two saints, beneath a frieze of angels' heads; in the lunettes are the Evangelists and on the pendentives, scenes from the life of John the Baptist (all in stucco). *Donatello* also executed the beautiful terracotta bust of St. Lawrence on the left side, and the marble monument of Giovanni Averardo de' Medici and Piccarda Bueri, the parents of Cosimo, beneath the table in the centre. To the left of the entrance, the simple and tasteful monument of Piero de' Medici (father of Lorenzo il Magnifico) and his brother Giovanni, by *Andrea Verrocchio*; Lorenzo and Giuliano are also interred here. In the small chamber, to the left, is a fountain also attributed by Vasari to *Verrocchio*. — In the 2nd chapel, an *Annunciation, by *Fra Filippo Lippi*. — In the LEFT AISLE the Martyrdom of St. Lawrence, a large fresco by *Angelo Bronzino*. Adjacent is an *Organ-screen by *Donatello* and *Bertoldo*. — The adjoining door leads to the cloisters and the library (see below).

The *Cloisters*, immediately adjoining the church, are attributed to *Brunelleschi*. In accordance with an old custom the cloisters are a refuge for homeless cats, which are fed here daily at noon. To the right, by the church-door, is a statue of Paolo Giovio, the historian, by *Francesco da Sangallo* (1560). Adjacent is the entrance to the **Biblioteca Laurenziana** (Pl. E, F, 4; adm., see p. 349; gratuities forbidden), a library founded by Cosimo in 1444, and gradually enlarged by the Medici. Its chief treasure consists of about 10,000 MSS. of Greek and Latin classical authors, many of which are extremely valuable. The building was begun in 1524 from the design of *Michael Angelo*, the portico was built by him (very effective in spite of several eccentricities), and the staircase (which was also designed by *Michael Angelo*) was completed in 1571 by *Vasari*; the rotunda containing the Bibl. Delciana, was erected in 1841. from *Pasquale Poccianti's* design.

The wooden ceiling of the Library was executed by *Tasso* and *Carota*, from *Michael Angelo's* designs (after 1529?). The latter also furnished the design for the 88 'plutei' to which the MSS. are attached. Among these are a number of codices of rare value: Virgil of the 4th or 5th cent.; Pliny of the 10th or 11th cent. (from the Ashburnham Collection); Tacitus, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first five books of the Annals. The Pandects, of the 6th or 7th cent., carried off from Amalfi by the Pisans in 1135, the oldest existing MS. of this collection, on which the study of Roman Law almost entirely hinges. Most important MS. of Æschylus, and best MS. of Cicero's Epistolæ ad Familiares. Petrarch's Canzone, with portraits of Petrarch and Laura. MSS. and letters of Dante. Decamerone of Boccaccio. MSS. of Alfieri. MSS. of Napoleon I. Document of the Council of Florence, 1439; Codex Amiatinus; Syrian gospels; maps of Ptolemy; miniatures, etc. Catalogues by Asseman (Oriental MSS.) and Bandini, continued by Furia.

To S. Lorenzo belong also the New Sacristy and the Chapel of the Princes, the entrance to which, however, is now in the **Piazza MADONNA** (Pl. E, 3) at the back of the church, nearly opposite the Via Faenza. From the vestibule we ascend a flight of steps to the left, and reach the new sacristy on the left, and the chapel of the princes on the right.

The ****New Sacristy** (*Sagrestia Nuova*; admission, see p. 349; 50 c.), built by *Michael Angelo* for Pope Clement VII. (Giulio de' Medici) in 1523-29, as a mausoleum for the house of the Medici, is a simple quadrangular edifice surmounted by a dome and articulated by pilasters, niches, and recesses. In form it corresponds with the old sacristy by Brunelleschi. The sculptures with which it was to have been filled (monuments to Cosimo the Elder, Lorenzo the Magnificent, Popes Leo X. and Clement VII., and to the younger Giuliano and Lorenzo de' Medici) have been confined to the monuments of the two members of the family who had last died, *Giuliano de' Medici*, created Duc de Nemours by the King of France (d. 1516), and *Lorenzo de' Medici*, who became Duke of Urbino under Leo X. (d. 1519). The great master worked at his task full of bitter feelings at the abolition of the republic by Alessandro de' Medici, and in 1534 left it unfinished, as he feared the tyrant's hate after the death of the Pope. In spite of these unfavourable circumstances Michael Angelo has here produced a congruous whole of the greatest beauty. Architecture and sculpture are as harmonious as if the master had modelled sarcophagi and statues, cornices and niches, doors and windows out of one and the same clay.

On the right is the MONUMENT OF GIULIANO DE' MEDICI, who is represented as General of the Church, holding the commander's baton in his hand. Full of proud confidence and energy he gazes before him, ready to start up at the approach of danger. Below is the sarcophagus, containing the remains of the deceased and adorned by the *Statues of Day and Night, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi, wrote upon it the lines:

*La Notte, che tu vedi in sì dolci atti
Dormire, fu da un Angelo scolpita
In questo sasso, e perchè dorme ha vita;
Destala, se no'l credi, e parleratti.*

Michael Angelo, in allusion to the suppression of political liberty (see above), answered:

*Grato m' è'l sonno e più l'esser di sasso;
Mentre che'l danno e la vergogna dura
Non veder, non sentir m' è gran ventura;
Però non mi destar; deh! parla basso!*

Opposite is the MONUMENT OF LORENZO DE' MEDICI, who in contrast to Giuliano is represented in profound meditation (hence called *il pensiero*); below it his sarcophagus, which contains also the body of Duke Alessandro, assassinated in 1537, with *Statues of Evening and Dawn (*Crepuscolo e Aurora*). The original significance which Michael Angelo meant to convey before the siege of Florence by the allegorical figures is somewhat obscure and artificial. The periods of the day represent as it were the various members of the universe, which are sunk in grief at the death of the heroes. The statues are not portraits, but ideal forms, in which are reflected the two chief sides of a heroic nature, — self-devoted absorption in noble designs, and confident energy. It is certain that sorrow at the fate of his country, scourged by pestilence and war, which delayed the completion of the statues, exercised a great influence on the master's chisel, though the theory that Michael Angelo was from the beginning bent upon producing a purely political monument cannot stand the test. — The remaining statues in the chapel, an unfinished Madonna, by *Michael Angelo*, and the two patron saints of the Medici, St. Damianus (l.) by *Raffaello da Montelupo*, and St. Cosmas (r.) by *Fra Gio-*

vanni Angiolo da Montorsoli (who also assisted Michael Angelo in 1533 on the statue of Giuliano), were also originally intended for the mausoleum.

THE CHAPEL OF THE PRINCES (*Cappella dei Principi*), the burial-chapel of the grand-dukes of the Medici family, was constructed in 1604 by *Matteo Nigetti*, from the designs of *Giovanni de' Medici*.

It is octagonal in form, covered by a dome, and gorgeously decorated with marble and valuable *Mosaics in stone. The paintings in the dome (Creation, Fall, Death of Adam, Sacrifice of Noah, Nativity, Death and Resurrection, Last Judgment) are by *Pietro Benvenuti* (1828-38). In six niches below are the granite sarcophagi of the princes, some of them with gilded bronze statues, from Cosimo I. (d. 1564) to Cosimo III. (d. 1723; comp. p. 313). On the coping round the chapel are placed the armorial bearings of 16 Tuscan towns in stone-mosaic. A new floor is being laid. — A sum of 22 million lire (about 880,000*l.*) was expended by the Medici family on the construction and decoration of this chapel.

Several streets issue from the little Piazza Madonna (p. 402). The *Via dell' Ariento*, running N., contains the *Mercato Centrale* (Pl. E, F, 3), constructed from a design by Mengoni (p. 95) in 1882. [In the *Via Nazionale*, opposite the beginning of the *Via dell' Ariento*, is a large group of the Madonna and saints by *Giovanni della Robbia*.] The *Via Faenza* (see below) also runs to the N. The *Via del Melarancio* leads W. to the *Piazza dell' Unità Italiana* (Pl. E, 3) which is embellished with a monument to the Tuscans who fell in the struggle for unity, to S. Maria Novella (see below) and to the railway-station. The *Via del Giglio* leads S.W. directly to S. Maria Novella. From the *Via dei Conti*, which runs S., the *Via della Forca* branches off almost at once (see below).

In the *Via Faenza*, on the left, stands the little Gothic church of *S. Jacopo in Campo Corbolini* (Pl. E, 3), founded in 1206, with a colonnaded fore-court and funeral monuments of the 13th and 14th centuries. Farther on to the right, between No. 56 and 58, is the former refectory of the convent of S. ONORIO (Pl. E, 2), with a large *Fresco, 'Cenacolo di Fuligno', a Last Supper of the School of *Perugino* (1505). The remaining walls are occupied by a comparative collection of representations of the Last Supper by various masters (daily 10-4, 25 c., Sun. free). The *Via Faenza* ends at the Viale Fil. Strozzi, opposite the *Fortezza S. Giovanni Battista* (Pl. E, F, 1), built under Cosimo I. in 1534.

In the *Via della Forca* (see above; Pl. E, 4) stands the **Palazzo Martelli**. On the first floor, above the staircase, is a David, and in the picture-gallery are a John the Baptist and a juvenile bust by Donatello; there are also several good paintings, among them the Conspiracy of Catiline by *Salvator Rosa*. — On the house opposite is an excellent relief of the Madonna by *Mino da Fiesole*.

THE PIAZZA DI S. MARIA NOVELLA (Pl. D, 3, 4) was the frequent scene of festivals and games in former times. The principal of these, instituted in the reign of Cosimo I. in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots, called *Prasina* (green), *Russata* (red), *Veneta* (blue), and *Alba* (white), resembling those of the ancients.

Two obelisks of marble of 1608, standing on brazen tortoises, perhaps by Giov. da Bologna, served as goals. — The *Loggia di S. Paolo*, an arcade opposite the church, erected in 1451 from Brunelleschi's design, is adorned with terracottas by *Andrea della Robbia*. — The canopy at the corner of the Via della Scala is by *Franc. Fiorentino*, a pupil of Don Lorenzo Monaco (14th cent.). — *Tramway* from the Piazza S. M. Novella to the Cascine, see p. 346).

The church of ***S. Maria Novella** (Pl. D, 3), begun in 1278 on the site of an earlier edifice, from designs by the Dominican monks *Fra Sisto* and *Fra Ristoro*, and completed in the interior after 1350 by *Jac. Talenti*, is 'perhaps the purest and most elegant example of Tuscan Gothic'. In 1456-70 it was furnished with a beautiful marble façade (begun in the lower, Gothic portion as early as the 14th cent.) and a fine portal, probably designed by *Leon Battista Alberti*, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the right and left were constructed by *P. Ignazio Danti* in 1572. (The visitor is warned not to overlook the two steps halfway up the church.) — The pointed arcades ('avelli' i.e. vaults) of black and white marble which adjoin the church on the right, were originally constructed from designs by *Brunelleschi*, but were frequently altered at subsequent periods, and have recently been restored; they were used as tombs for the nobility. The best view of the mediæval building, with its campanile, is obtained from the N.E. side.

The spacious **Interior**, a Latin cross with pointed vaulting, consists of nave and aisles resting on twelve slender pillars, to which chapels were afterwards added by *Vasari* and others. It is 325 ft. long and 93 ft. wide; the transept is 202 ft. in length. The unequal distances between the pillars, varying from 37 ft. to 49 ft., are an unexplained peculiarity.

ENTRANCE WALL: over the central door, a crucifix in the style of *Giotto*; on the right the *Trinity with the Virgin and St. John and two donors, in fresco (much injured), one of the best works of *Masaccio*; on the left, Annunciation, fresco of the 14th century. — The altarpieces in the **RIGHT AISLE** are of the 17th cent.; 6th altar to the right, Resuscitation of a child, by *Ligozzi*. — In the **RIGHT TRANSEPT**, to the right, bust of St. Antoninus; above, monument of bishop Aliotti (d. 1336) by *Tino di Camaino*; farther on, the Gothic monument of the Patriarch Joseph of Constantinople (d. 1440), who died while attending the great Council of 1439, which was first held at Ferrara in 1438, and afterwards at Florence, with a view to the union of the Western and Eastern churches. Above the monument is a Madonna by *Nino Pisano*. — We now ascend the steps to the **CAPELLA RUCELLAI**, which contains a large *Madonna, one of *Cimabue's* best productions (ca. 1280). This is the picture which was borne in solemn procession from the painter's studio to the church, 'followed by the whole population, and with such triumph and rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of Borgo Allegri' (*Lindsay's* 'Christian Art'). In this chapel also are the monument of Beata Villana by *Bernardo Rossellino* (1451), a St. Lucia by *Rid. Ghirlandajo*, a Martyrdom of St. Catharine by *Bugiardini*, and an Annunciation by *Neri di Bicci*. — To the right of the choir is the **CHAPEL OF FILIPPO STROZZI**, with his *Monument by *Benedetto da Majano*, and frescoes by *Filippino Lippi* (1502): on the left, St. John resuscitating *Drusiana*, and Martyrdom of St. John; on the right St. Philip, exorcises a dragon; above is a fine stained-glass window after a cartoon by *Filippino*.

The CHOIR contains *Frescoes by *Domenico Ghirlandajo* (1490), which form that master's most popular work, and are also the finest specimens of Florentine art before Leonardo, Michael Angelo, and Raphael. On the upper part of the wall of the altar is a Coronation of the Madonna; adjoining the windows are SS. Francis and Peter the Martyr, the Annunciation, and John the Baptist, and below all these, Giovanni Tornabuoni and his wife, at whose expense these works were executed. — On the left wall, in seven sections, is represented the life of Mary: Expulsion of Joachim from the Temple, Nativity of Mary (the architecture of the interior beautifully enriched), Presentation in the Temple, and Nuptials, Adoration of the Magi and Massacre of the Innocents, and Her Death and Assumption. — The right wall is devoted to the life of John the Baptist. The first scene, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and life-like manner. The figures to the right in the foreground are said to be portraits of Francesco Sassetti, Andrea Medici, and Gianfrancesco Ridolfi, three famous merchants, while to the left are Cristoforo Landini, Angelo Poliziano, Marsilio Ficino, and Gentile de' Becchi, distinguished scholars and humanists; the five men at the back, and to the right of Zacharias, are members of the Tornabuoni family; the four figures by the angel are also said to be family portraits. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance (in which the master shows his art in grouping and individualising the figures), Baptism of Christ, and Dancing of the daughter of Herodias. — The stained-glass, which dates from the same period, was executed by *Alessandro Fiorentino* after designs by *Filippino Lippi*. — The choir-stalls are by *Baccio d'Agnolo*, restored by *Vasari*. At the back of the altar is a *Brass to the memory of Lionardo Dati (d. 1423) by *Ghiberti*.

The CHAPEL to the left of the choir, by *Giuliano da Sangallo*, contains the celebrated wooden *Crucifix of *Brunelleschi*, which gave rise to the rivalry between him and his friend Donatello (p. 390). — The following GADDI CHAPEL, by *Antonio Dosio*, is adorned with the Raising of the daughter of Jairus, by *A. Bronzino*, and bas-reliefs by *Bandini*. — The STROZZI CHAPEL in the left transept, to which steps ascend, contains *Frescoes with numerous figures, of the *School of Giotto*: opposite the entrance the *Last Judgment, (l.) *Paradise, over the figures in which broods a truly celestial repose, by *Andrea Orcagna*; Hell (r.), by his brother *Bernardo*; altarpiece, Christ with SS. Thomas Aquinas and Peter, completed in 1357, by *Andrea*. — The next door, in the corner, leads to the SACRISTY, the most interesting object in which is a *Fountain by *Giov. della Robbia* (1497), a magnificent work of its kind. In the 1st case on the left are some fine Spanish vestments of the 14th century. — The altarpieces in the N. AISLE are of the 17th and 18th centuries. — In the NAVE a pulpit by *Buggiano*; stained glass by *Alessandro Fiorentino*.

On the W. side of the church is the *Sepolceto*, or burial vault, with an open colonnade and frescoes of the 14th cent., through which we enter the Ancient Cloisters, called *Il Chiostro Verde*. The E. wall is adorned with old and much injured frescoes in terra verde (different shades of green). Those in the three first lunettes, representing the Creation, the Expulsion from Paradise, Cain and Abel, and the Building of the Ark, are by followers of *Giotto*. The *Deluge, in which the artist has depicted with great power the helplessness of man in presence of the fury of the elements, in the fourth lunette, and the Offering and Drunkenness of Noah, are by *Paolo Uccello* (about 1446). — To the right in the cloisters is the *Cappella degli Spagnuoli (best light, 10-12), formerly the chapter-house, begun in 1320, with frescoes of *Giotto's School* (attributed by *Vasari* to *Taddeo Gaddi*). Most of them are merely second-rate works though interesting to the student of art. Their subjects follow the doctrines of Thomas Aquinas, the great Dominican saint. On the wall of the altar is a large and crowded painting of the *Crucifixion, and below it, to the left, Bearing of the Cross, to the right, Christ in Hades; on the ceiling the Resurrection, Ascension, Descent of the Holy Ghost, Christ and Peter on the water. On the E. side (r.) the *Church militant and triumphant:

beneath, to the left, in front of the cathedral of Florence (p. 375) appear the pope with his flock and the members of the church, and the emperor with the representatives of secular power; to the right, the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'), also their conversion; above, the joy of the blessed and admission to heaven; at the top, Christ in glory surrounded by angels. — On the W. side (1.) Triumph of Thomas Aquinas, surrounded by angels, prophets, and saints, in his hand an open book; at his feet the discomfited heretics Arius, Sabellius, and Averrhoës. Below, 28 figures representing arts and sciences approved by the church. On the wall of the door, Histories of St. Dominic and St. Peter Martyr. Mr. Ruskin devotes Nos. IV. and V. of the 'Mornings in Florence' to the frescoes in this chapel. — The GREAT CLOISTERS, the largest at Florence, with frescoes by *Cigoli*, *Allori*, *Santi di Tito*, *Pocetti*, and others, are adjacent to the above. — The three smaller courts date from different parts of the 15th century. — Opposite the above-mentioned Sepolcreto, adjoining the tomb of the Marchesa Ridolfo, are two small frescoes by *Giotto*, representing the Meeting of SS. Joachim and Anna at the Golden Gate and the Birth of the Virgin (see No. II. of the 'Mornings in Florence'). Fee, 50 c.

The LABORATORY of the monastery (*Spezeria*, entrance by the large handsome door in the Via della Scala, No. 14; attendant 50 c.), contains in a former chapel frescoes of the 14th cent. (the Passion), by *Spinello Aretino*. The *Spezeria* is celebrated for the perfumes and liqueurs prepared in it, especially 'Alkermes', a specialty of Florence, flavoured with cinnamon and cloves.

Farther on in the Via della Scala stands the little church of *S. Jacopo di Ripoli* (Pl. C, 2), now a military magazine. The works of art it contained (by the Robbia, Ridolfo del Ghirlandajo, etc.) have been removed to the convent of Alle Quiete near Castello. — In the same street (No. 89) is the *Stiozzi Palace* (Pl. C, 2), at the corner of which is a Madonna by *Luca della Robbia*. The adjoining garden, the *Orti Oricellari*, formerly belonging to Bianca Cappello, wife of Grandduke Francis I., contains a colossal figure of Polyphemus by *Novelli*, and other sculptures.

In the Via di Palazzuolo, which extends W. from the Via della Scala, is the church of *S. FRANCESCO DE' VANCHETONI* (Pl. D, 3) with fine *Sculptures in marble, of which the chief are a child's head, and a bust of John the Baptist, both said to be by *Donatello*. (Key at the neighbouring tinsmith's.)

F. From the Piazza della Signoria westwards to the Lungarno Amerigo Vespucci.

The *Via Porta Rossa* (p. 355) ends on the W. in the long *PIAZZA S. TRINITA* (Pl. D, 5), in which are the church of the same name (see below) and the *Pal. Bartolini-Salimbeni* (now Hôtel du Nord), a Renaissance building by Baccio d'Agnolo, 1520. The N. end of the square is adorned with a *Granite Column* from the Baths of Caracalla at Rome, erected here in 1563, and furnished in 1570 with an inscription in honour of Cosimo I., who had just been made grand-duke by the pope. On the summit is placed a statue of Justice in porphyry, by *Fr. Taddi*, added in 1581. The figure was after-

wards considered too slender, and consequently draped with a robe of bronze.

The Gothic church of ***S. Trinità** (Pl. D, 5) was erected about 1250 by *Niccolò Pisano*, but altered by *Buontalenti* in 1570.

The INTERIOR (present entr. in the Via di Parione), which has recently been restored in the original style, consists of nave and aisles with transept, and is flanked with chapels at the sides and adjoining the high-altar. To the right of the central door is a *Marble altar by *Benedetto da Rovezzano*; to the left, Mary Magdalene, a statue in wood by *Desiderio da Settignano*. — The *CAPPELLA DE' SASSETTI, the second on the right from the high-altar, is adorned with *Frescoes (some much injured) from the life of St. Francis by *Dom. Ghirlandajo*, dating from 1485, and presents a model of consistent ornamentation. The frescoes are in double rows. We begin with the upper row, to the left: 1. St. Francis banished from his father's house; 2. Pope Honorius confirms the rules of the order; 3. St. Francis in presence of the Sultan. On the right: 1. St. Francis receiving the stigmata; 2. Resuscitation of a child of the Spini family; 3. Interment of the saint. The *Donors near the altar and the sibyls on the ceiling are also by *Ghirlandajo*. *Tombs of the Sassetti by *Giul. da Sangallo*. Above the altar, *Pietà* by *Barbieri* (18th cent.). — Left Aisle: 3rd Chapel, early Christian sarcophagus. — In the Sacristy, formerly the Chapel of the Strozzi, is a monument of Onofrio Strozzi, 1417, in the style of Donatello. — During restoration in 1883 an ancient Crypt was discovered and some frescoes supposed to be by *Lorenzo Monaco*.

Nearly opposite the church rises the imposing **Palazzo Spini** (Pl. D, 5), now usually called the *Pal. Ferroni*, dating from the beginning of the 14th cent., and still retaining the aspect of a mediæval stronghold. It is the meeting-place of the 'Circolo Filologico', of the Italian Alpine Club (Florence section), etc. — *Ponte S. Trinità*, see p. 410; *Lungarno Corsini*, see p. 409.

The Piazza S. Trinità is continued N. by the VIA TORNABUONI (Pl. D, E, 4), the busiest street in Florence, with handsome palaces and fine shops. About the middle of it, on the right, rises the —

***Palazzo Strozzi** (Pl. D, E, 4), begun in 1489 by *Benedetto da Majano* for Filippo Strozzi, the celebrated adversary of the Medici (comp. p. 340), but not reaching its present state of completion till 1553. Lighter and more buoyant than the Pal. Pitti, it presents an example of the Florentine palatial style in its most perfect development. It possesses three imposing façades (that towards the Via Tornabuoni is 42 yds. in width, and 105 ft. in height), constructed in huge 'bossages', and a celebrated cornice (unfinished) by *Cronaca*. The corner-lanterns (by *Caparra*), the linkholders, and the rings are among the finest specimens of Italian ironwork of the period. The court, added by *Cronaca*, is also impressive. The works of art formerly contained here were sold in 1878 and removed to Berlin. — In the small piazza at the back of the Pal. Strozzi stands the *Palazzo Strozzi*, a smaller building in a similar style, with a fine court.

Farther on in the Via Tornabuoni, on the right (No. 20), is the *Palazzo Corsi* (Pl. D, E, 4), formerly *Tornabuoni*, originally by *Michelozzo*, but remodelled in 1840. No. 19, on the left, is the *Palazzo Larderel* (Pl. D, 4), by *Giov. Ant. Dosio* (16th cent.).

No. 3, also on the left, is the *Palazzo Antinori* (Pl. E, 4), with its elegant façade, said to have been built by *Giuliano da Sangallo*. — Opposite, to the left of the church of S. Michele, is the *Cappella S. Gaetano* (Pl. E, 4; sacristan in the lane to the left), containing a relief of the Madonna by *Luca della Robbia*.

In the vicinity, Via della Vigna Nuova 20, is the **Palazzo Rucellai* (Pl. D, 4), probably erected about 1460 by *Bern. Rossellino* from a design by *Leon Battista Alberti*, who for the first time here employed a combination of rustica and pilasters. The three-arched loggia opposite is also by him. — In the Via della Spada is the *Cappella de' Rucellai* (key at the shoemaker's opposite), which contains an imitation in marble of the Holy Sepulchre at Jerusalem, a charming early-Renaissance structure, also by *Alberti* (1467). — The continuation of the Via della Spada, *Via di Palazzuolo*, see p. 407.

Proceeding along the bank of the Arno from the S. side of the Piazza S. Trinità (p. 407) by the LUNGARNO CORSINI (Pl. D, 5, 4), we pass on the right (No. 2) the *Palazzo Masetti*, formerly *Fontebuoni*, where the dramatist Alfieri resided and died (9th Oct. 1803). — No. 10 in the same street is the *Palazzo Corsini* (Pl. D, 4), erected, or at least remodelled, in 1656, from designs by *Silvani* and *Ferri* (magnificent staircase by the latter). It contains a valuable *Picture Gallery* (adm., see p. 349; entrance at the back, Via di Parione 7; fee 1½ fr.; catalogue, incorrect, 1¼ fr.).

ANTE-ROOM: Two pictures in grisaille by *Andrea del Sarto* (Life of John the Baptist). — I. ROOM: 5. *Gessi*, Vision of St. Andrea Corsini; 15. *Luca Giordano*, Venus healing the wounds of Aeneas; 21, 24. *Sustermans*, Ferdinand II. de' Medici, Unknown portrait. The marble vase, with Lycurgus suppressing the Bacchanalian thyasus, appears to be spurious. — II. ROOM: Battle-pieces by *Borgognone* (47, 54) and *Salvator Rosa* (49, 51, 74, 76, 82, 84); sea-pieces by *Salv. Rosa* (55, 63). — III. ROOM: 95. *Dolci*, Madonna (in crayons); 102. *Tintoretto*, Porrait; 105. *Giulio Romano*, Copy of Raphael's Violinist in the Pal. Sciarra at Rome; 121. Madonna and Child, after a lost fresco by *A. del Sarto*; 122. Copy of *Titian's* Madonna in the Belvedere at Vienna. On the side next the Arno — IV. ROOM: over the door, *Artemisia Gentileschi*, Judith; 416. *Venetian School*, Crucifixion; 240. *Tuscan School*, Madonna; 167. *School of Botticelli*, Madonna, with angels; 173. *Carlo Dolci*, Hope; *162. *Filippino Lippi*, Madonna and Child; *157. *Luca Signorelli*, Madonna and SS. Jerome and Bernard; 154. *Crist. Allori*, Judith; 148. Alleged cartoon for Raphael's portrait of Julius II. in the Palazzo Pitti (not genuine); 151, 146. *Carlo Dolci*, Madonna and Child, Peace. — V. ROOM: 200. *Raffaellino di Carlo*, Madonna with saints (1502). — VI. ROOM: 179. *Carlo Dolci*, Poetry; *241. *Andrea del Sarto*, Apollo and Daphne; 236. *Salvator Rosa*, Landscape; 230. *Ligozzi*, Flute-player; 232. *Guido Reni*, Lucretia, opposite, 215. *Carlo Dolci*, St. Sebastian; *210. *Botticelli* (not *Pollajuolo*), A goldsmith; 209. *Memling*, Portrait. — VII. and VIII. ROOMS (dark). The former contains copies from *Salvator Rosa*, and a Holy Family, with angels' heads (dated 1516), a copy of *Raphael's* Madonna Canigiani at Munich; a good Netherlandish copy of *Michael Angelo's* Holy Family in the Uffizi (p. 363), somewhat altered, and with the addition of a landscape. — IX. ROOM: nothing important. — X. ROOM: 270. *Guido Reni*, Pinabello and Bradamante. — XI. ROOM: 292. View of the Piazza della Signoria of 1498, with the burning of Savonarola. Recrossing Room III., we enter the XII. ROOM: nothing important. — In a cabinet to the right: 339. *Lorenzo di Credi*, Madonna. — XIII. ROOM: 392. *Gimignano*, Laban and Jacob.

The Lungarno Corsini debouches on the **PIAZZA DEL PONTE CARAJA** (Pl. C, D, 4), whence the bridge mentioned at p. 355 spans the Arno, and the *Via de' Fossi*, with its numerous shops, branches off to the Piazza S. Maria Novella (p. 404). Opposite the bridge is a marble statue of *Goldoni* the poet (1873). The continuation of the Lungarno is known as the **LUNGARNO AMERIGO VESPUCCI** (formerly *Nuovo*).

Near the beginning of the Lungarno Amerigo Vespucci expands the **PIAZZA MANIN** (Pl. C, 4), bounded on the N.E. by the *Borgo Ognissanti*, which runs parallel with the Lungarno, with a statue, by *Urbano Nono* (1890), of Manin (p. 204).

On the E. side of the piazza are the suppressed monastery of the Minorites and the church of *S. Salvatore d' Ognissanti* (Pl. C, 3), erected in 1554, remodelled in 1627, the façade by *Matteo Nigetti*, with lunette by *Giov. della Robbia* (?), representing the Coronation of Mary.

The INTERIOR, consisting of a nave and transept with flat ceiling, contains, over the 3rd altar to the right, a Madonna and saints by *Santi di Tito*; between the 2nd and 3rd altar St. Augustine, a fresco, by *S. Botticelli*; opposite to it St. Jerome, a fresco, by *Domenico Ghirlandajo*. A chapel in the left transept approached by steps contains a crucifix by *Giotto*. Opposite is the entrance to the sacristy, which contains a fresco of the Crucified, with angels, monks, and saints, of the school of *Giotto*. — Adjacent is the entrance to the CLOISTERS, in the style of *Michelozzo*, adorned with frescoes by *Giovanni da S. Giovanni*, *Ligozzi*, and *Ferrucci*. — In one of the chapels is the tomb of *Amerigo Vespucci* (d. 1512), the Florentine navigator who gave his name to America. The old REFECTORY (daily 12-4, 25 c.; Sun. free) is adorned with a large fresco of the "Last Supper," by *Dom. Ghirlandajo*, 1480.

Farther on is a bronze statue of *Garibaldi* (Pl. B, 3), by *Zocchi*, unveiled in 1890.

The Lungarno Amerigo Vespucci ends at the *Piazza degli Zuavi* (Pl. A, B, 1, 2), at the entrance to the *Cascine* (p. 427).

G. Districts of the town on the left bank of the Arno. Pitti Palace.

About one-fourth part of the city lies on the left bank.

We cross the **Ponte S. Trinità** (Pl. D, 5; p. 355), adorned with allegorical statues of the four seasons, and proceed in a straight direction to the **VIA MAGGIO** (Pl. C, 5, 6), No. 26 in which is the house of *Bianca Cappello* (d. 1587), wife of Francis I., and well known for the romantic vicissitudes of her history, erected in 1566. — The *Pal. Rinuccini*, in the *Via S. Spirito*, the first side-street to the right, contains a collection of Roman inscriptions. The *Borgo S. Jacopo*, the first side-street to the left, contains the small church of *S. Jacopo* (Pl. D, 5), with a Romanesque vestibule of the 11th century.

We next follow the second side-street (*Via Michelozzi*) to the right and reach the piazza and church of ***S. Spirito** (Pl. C, 5), a basilica in the form of a Latin cross, covered with a dome, and containing 38 altars, completed after a design (much modified) by *Filippo Brunelleschi* in 1487. The noble proportions of the interior, which

is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. — The Campanile, erected by *Baccio d'Agnolo*, also deserves inspection.

Over the entrance: *Stained-glass window after *P. Perugino*. — RIGHT AISLE. 2nd altar: *Pietà*, a group in marble, after Michael Angelo (original in St. Peter's at Rome), by *Nanni di Baccio Bigio*. 7th altar: Archangel Raphael with Tobias, group by *G. Baratta*. — RIGHT TRANSEPT. 3rd altar: Madonna by *Donatello* (covered). 5th altar: *Madonna with SS. Nicholas and Catharine, by *Filippino Lippi*. 6th altar: Madonna appearing to St. Bernard, an early copy from *Perugino* (original at Munich). 7th altar (right wall): Marble sarcophagus of Nero Capponi, with his portrait in relief. — The Choir has a screen of marble and bronze; high-altar with canopy and statues by *Caccini*, about 1600. At the back of the choir, beside the 2nd altar on the right, a Madonna and four saints on a gold ground, *School of Giotto*; beside the following altar a Madonna and saints by *Lorenzo di Credi*; in the 5th altar, The adulteress before Christ by *Alessandro Allori*. — LEFT TRANSEPT: 1st altar, Madonna with saints, by *Piero di Cosimo*; 4th altar (del Sacramento), sculptured in marble by *Andrea Sansovino* (youthful work); 5th altar, Trinità with SS. Catharine and Magdalene, by *Raffaellino del Garbo*; 7th altar, Madonna and saints by *Raffaellino del Garbo* (1505); 8th altar, Madonna with four saints, copy by *Michèle del Ghirlandajo* from *Rid. del Ghirlandajo* (original in Paris). — The *SACRISTY, a noble and graceful octagonal structure, with four corner-niches, erected by *Giul. da Sangallo* and *Ant. Pollajuolo* in 1489-97 behind a finely-vaulted portico by *Andrea Sansovino*, contains a saint healing the sick, by *Allori*. Farther on, St. Anna, Madonna, and saints, by *Ridolfo Ghirlandajo*. Beside the 2nd altar from the entrance, statue of Christ, a copy from Michael Angelo (in S. Maria sopra Minerva at Rome), by *Taddeo Landini*.

The FIRST CLOISTERS, erected by *Alfonso Parigi* (entrance by the sacristy, see above), are adorned with frescoes by *Ulivelli*, *Baldi*, and *Cascetti*, representing saints of the Augustinian order. — The SECOND CLOISTERS are by *Ammanati* (1564), the paintings by *Poccetti*. — The monastery is now in part a barrack, in part still occupied by monks.

In the Piazza S. Spirito (No. 11) rises the handsome ***Palazzo Guadagni**, now *Dufour-Berte* (Pl. C, 6), erected by *Cronaca* (15th centh.), with a loggia in the upper story and a flat roof.

Leaving the piazza by the Via Mazzetta and its continuation the Via S. Monaca, we reach the piazza and the church of **S. Maria del Carmine** (Pl. B, 5), formerly in the possession of the adjoining Carmelite monastery, consecrated in 1422, burned down in 1771, and re-erected within the following ten years. Among the parts which escaped destruction is the *Branacci Chapel* in the right transept, embellished in 1423-28 by *Masolino* and *Masaccio*, and after them in 1484 by *Filippino Lippi*, with celebrated **Frescoes from the traditions regarding the Apostles, especially St. Peter, which became of the highest importance in the education of succeeding artists (recently restored; best light about 4 p.m.).

They represent: on the pillars of the ENTRANCE, above, on the right the Fall (*Masolino*), on the left the *Expulsion from Paradise (*Masaccio*), imitated by Raphael in the Logge of the Vatican. LEFT WALL: above, *Peter taking the piece of money from the fish's mouth, a masterpiece of composition (*Masaccio*); below, Raising of Eutychus, and Peter enthroned, with numerous portraits of painters and others (by *Filippino Lippi*). WALL OF THE ALTAR: above, *Peter preaching (*Masolino*); 'combines, more than any other fresco in the Brancacci, the grandeur of style which marks the group of philosophers in the School of Athens at Rome, and the high

principle' which presided over the creation of the Vision of Ezekiel in the Pitti gallery'. — *C. & C.*, and Peter baptising; below, Peter healing the sick, and distributing alms (these three by *Masaccio*). RIGHT WALL: above, Healing the cripples (*Masaccio*) and Raising of Tabitha (*Masolino*). The following are by *Filippino Lippi*: on the right wall, below, the Crucifixion of Peter, and Peter and Paul before the proconsul; on the entrance pillars, below, on the left Peter in prison, on the right his release (comp. Introduction, p. xlvii).

The CHOIR of the church contains the tomb of Pietro Soderini, by *Benedetto da Rovezzano*, 1513, restored in 1780. — The CORSINI CHAPEL, to the left in the transept, contains the tomb of St. Andrea Corsini, Bishop of Fiesole, and three large reliefs in marble by *Foggini*, in celebration of the praises of the saint; painting in the dome by *Luca Giordano*. — In the SACRISTY (entered from the right transept) frescoes from the history of St. Cecilia and St. Urban (discovered in 1858), by *Spinello Aretino*.

The CLOISTERS of the monastery (entrance to the right, No. 12, adjoining the church, or from the sacristy) contain a *Madonna with the Child and the four Evangelists, attributed by Mr. Crowe to *Giovanni da Milano*, and remains of frescoes by *Masaccio* (?). In the Refectory is hung a Last Supper by *Al. Allori*.

From the Piazza del Carmine the Via dell' Orto (Pl. B, 4) leads to the Porta S. Frediano (see p. 426).

The **Ponte Vecchio** (Pl. D, 6; p. 355), over which the covered passage mentioned at p. 368 is carried, forms the most direct communication between the Piazza della Signoria and the Uffizi, and the Palazzo Pitti. The bridge is flanked with shops, which have belonged to the goldsmiths since the 14th century. — It terminates in the VIA DE' GUICCIARDINI (Pl. D, 6), which passes a small piazza adorned with a column commemorating the defeat of the Sienese at Marciano in 1554. Farther on is the church of *S. Felicità* (Pl. D, 6), which contains a Madonna by Taddeo Gaddi (4th altar to the right). At the end of the street to the left (No. 17) is situated the *Palazzo Guicciardini*, where the historian Francesco Guicciardini (1482-1540) lived; opposite to it, on the right (No. 16), is the house of *Macchiavelli* (Casa Campigli).

The ***Palazzo Pitti** (Pl. C, 6), conspicuously situated on an eminence, was designed and begun by *Brunelleschi* about 1440, by order of Luca Pitti, the powerful opponent of the Medici, whom he hoped to excel in external grandeur by the erection of the most imposing palace yet built by a private citizen. The failure of the conspiracy against Piero de' Medici in 1466 cost Luca the loss of his power and influence, and the building remained unfinished till the middle of the following cent., when it had come, through a great-grandson of Luca, into the possession of Eleonora, wife of Duke Cosimo I. (1549). The palace, which somewhat resembles a castle or a prison, is remarkable for its bold simplicity, and the unadorned blocks of stone are hewn smooth at the joints only. The central part has a third story. The effectiveness of the building is entirely produced by its fine proportions (comp. p. xlii). The total length of the façade is 475 ft.; its height in the centre 114 ft. About the year 1568 *Bartolommeo Ammanati* introduced round-arched windows on the ground-floor, where the two portals, and the

small rectangular windows, at a considerable height from the ground, were originally the only openings. At the same time he began to construct the large court, which is adjoined by a grotto with niches and fountains, and the Boboli Garden beyond them. The wings of the palace were completed in 1620-31. The two projecting wings were added in the 18th century.

Since the 16th cent. the Pitti Palace has been the residence of the reigning sovereign, and is now that of King Humbert when at Florence. The upper floor of the left wing contains the far-famed ****Picture Gallery**, which was formerly the property of Cardinal Leopold and Carlo de' Medici, and of the Grand-Duke Ferdinand II. The Pitti Gallery, which contains about 500 works, may be regarded as an extension of the Tribuna (p. 361) in the Uffizi Gallery. No collection in Italy can boast of such an array of master-pieces, interspersed with so few works of subordinate merit. The most conspicuous work of the earlier Florentine period is the round Madonna by *Filippo Lippi* (No. 343; p. 420). The Adoration of the Magi, by *Dom. Ghirlandajo* (358; p. 420), is a replica of the picture No. 1295 in the Uffizi. *Perugino's* Pietà (164; p. 416), in which the treatment of the landscape deserves notice, is one of his principal works. To *Fra Bartolommeo's* later period belong the Resurrection (159; p. 416), the Holy Family (256; p. 419), St. Mark (125; p. 417), and the Pietà (64; 418), the master's last work, a model of composition, ennobled by depth of sentiment and purity of forms, and certainly one of the most beautiful products of Italian art. *Andrea del Sarto*, the great colourist, is admirably represented by an Annunciation (124; p. 417); by the so-called Disputa (172; p. 416), a picture without action, but of an imposing and dignified character; John the Baptist (272; p. 419); a Pietà (58; p. 418), more dramatically treated than is the master's wont; and the Madonna in clouds with saints (307; p. 420), all of which show his different excellencies, and particularly the soft blending of his colours. — The treasures of the gallery culminate in no fewer than a dozen of RAPHAEL's works. The exquisite 'Madonna del Granduca' (178; p. 416), in which a pure type of simple female beauty is but slightly veiled by the religious character of the work, and the 'Madonna della Sedia' (151; p. 417), a most beautiful work of purely human character, in which intense maternal happiness is expressed by the attitude of the group, both captivate every beholder. The 'Madonna del Baldacchino' (165; p. 416), on the other hand, painted at different times and certainly not entirely by Raphael's own hand, and the 'Madonna dell' Impannata' (No. 94; p. 417), being an extension of an originally simpler composition, are of inferior interest. The Vision of Ezekiel (174; p. 416), which transports us into an entirely different sphere, is a mediæval symbolical subject, treated by Raphael under the influence of Michael Angelo. The finest of

the portraits is that of Leo X. with the two cardinals (40; p. 418), in which the delicate and harmonious blending of the four shades of red should be noticed. The portrait of Julius II. (79; p. 418) exhibited here is now regarded as a replica of the original in the Tribuna (p. 362). The portraits of Cardinal Bibbiena (158; p. 416) and Inghirami (171; p. 416) are also now admitted to be copies. In the 'Donna Velata' (245; p. 419) we recognize Raphael's mistress whom a later groundless tradition has described as a baker's daughter ('Fornarina'). The same beautiful features recur in the Mary Magdalene with St. Cecilia at Bologna (p. 296) and in the Sistine Madonna at Dresden. The portraits of Angiolo and Maddalena Doni (61, 59; p. 418), of the master's Florentine period, are of unquestioned authenticity, though they display neither the independence of conception nor the finished mastery of his later Roman portraits. The 'Gravida' (229; p. 415) is not free from doubt. — The Venetian School also occupies an important place in the Pitti Gallery. Thus *Giorgione's* Concert (185; p. 415), and *Lor. Lotto's* Three Ages (157; p. 417), a work hardly inferior in conception to that of Giorgione. Then *Sebastian del Piombo's* St. Agatha (179; p. 416); *Titian's* portraits of Cardinal Ippolito de' Medici (201; p. 415) and Aretino (54; p. 418), his Bella (18; p. 419), and his Mary Magdalene (67; p. 418); *Tintoretto's* Vulcan with Venus and Cupid (3; p. 419). An excellent work of a later period is *Cristofano Allori's* Judith (96; p. 417). — Among the non-Italian pictures we must mention two landscapes (9, 14; p. 419), four portraits (85; p. 418), and the Allegory of War (86; p. 417), by *Rubens*; Cardinal Bentivoglio (82; p. 418) by *Van Dyck*; two portraits (16, 60; p. 419, 418) by *Rembrandt*; and lastly the equestrian portrait of Philip IV. (243; p. 419), by *Velazquez*.

The ENTRANCE (comp. p. 349) is in the E. angle of the Piazza Pitti, in the colonnade adjoining the entrance to the Boboli Garden. (Or we may approach the gallery by the connecting passage from the Uffizi; sticks and umbrellas, see p. 349). Catalogue 2½ fr.

An insignificant staircase (passing on the 1st floor the ingress from the Uffizi; see above) leads to an anteroom containing a beautiful vessel of porphyry, a copy of the Muse preserved in the Museum at Berlin, and a large porcelain vase from Sèvres. Hence to the right we enter the gallery, which extends through a suite of splendid saloons, adorned with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables and velvet-covered seats, and heated in winter. In each saloon is a list of the pictures it contains (unfortunately very unreliable). Permission to copy is granted by the director, on introduction by the consulate (comp. p. 348).

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the

pictures, as enumerated below, are now in the reverse order. We then return to the saloon of the Iliad, and enter the saloon of the Education of Jupiter (p. 419), which adjoins it on the south. In the following description, we begin in each case with the entrance-wall.

SALOON OF THE ILIAD, so named from the subject of the frescoes by *Luigi Sabatelli*. It contains four tables of lapis lazuli, granite, and jasper, and four vases of black marble (*nero antico*); in the centre a *Caritas* in marble by *Bartolini*.

Above the door, 230. *Parmigianino*, Madonna with angels (Madonna del collo lungo); 229. Portrait of a lady, long attributed to *Raphael* (known as 'La Gravida'); 228. *Titian*, Half-length of the Saviour, a youthful work. — *225. *A. del Sarto*, Assumption.

This picture shows with what versatility Del Sarto was gifted. It is marked by quiet and orderly distribution, and something reminiscent of Fra Bartolommeo. The Virgin is raised up towards heaven most gracefully, and there is an atmosphere almost like Correggio's in the glory. —

C. & C.

224. *Rid. Ghirlandajo* (?), Portrait of a lady (1509); 219. *Pietro Perugino*, Mary and John adoring the Child (retouched); 218. *Salvator Rosa*, A warrior; *216. *Paolo Veronese*, Daniel Barbaro, Venetian savant and ambassador to England; 215. *Titian*, Portrait, probably of Don Diego da Mendoza (badly preserved); 214. Copy of *Correggio's* Madonna di S. Girolamo (p. 268); *208. *Fra Bartolommeo*, Madonna, with saints and angels, painted after his residence in Venice and under the influence of Giov. Bellini (injured); 207. *Rid. Ghirlandajo* (not *Leonardo da Vinci*), Portrait of a goldsmith.

*201. *Titian*, Cardinal Ippolito de' Medici in battle costume, painted in 1532, after the campaign against the Turks, in which the cardinal had taken part. 200. *Titian*, Philip II. of Spain (copy).

199. *Granacci*, Holy Family; 195. *Giacomo Francia* (?), Portrait; 191. *A. del Sarto*, Assumption (last unfinished work, with a portrait of the artist as one of the Apostles); *190. *Sustermans*, Portrait of a Danish prince; 188. *Salvator Rosa*, Portrait of himself; 186. *Paolo Veronese*, Baptism of Christ (school-piece).

**185. *Giorgione* (according to Morelli a youthful work of *Titian*), 'The Concert' (long known as Calvin, Luther, and Melancthon), representing an Augustinian monk who has struck a chord, another monk with a lute, and a youth in a hat and plume listening.

'In one of the simplest arrangements of half lengths which it is possible to conceive, movement, gesture, and expression tell an entire tale. . . . The subtlety with which the tones are broken is extreme, but the soberness of the general intonation is magical. Warm and spacious lights, strong shadows, delicate reflections, gay varieties of tints, yield a perfect harmony . . . How fresh and clean are the extremities, and with what masterly ease they are done at the finish? What sleight of hand in the furs, what pearly delicacy in the lawn of the white sleeves?' — C. & C.

184. *Andrea del Sarto*, Portrait of himself (? injured). Window-wall, beside the door, *235. *Rubens*, Holy Family.

SALOON OF SATURN. Ceiling-painting by *Pietro da Cortona*.

Above the door, *179. *Sebastiano del Piombo*, Martyrdom of St. Agatha (1520); showing Michael Angelo's influence).

**178. *Raphael*, Madonna del Granduca, a work of the master's Florentine period, formerly in the grand-ducal palace.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The Infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises Raphael's later representations of children.' — *Springer*.

176. *Domenichino*, Mary Magdalene; 175. *Franc. Albani*, Holy Family.

*174. *Raphael*, Vision of Ezekiel: God the Father, enthroned on the living creatures of three of the Evangelists, is adored by the angel of St. Matthew.

'Even in his imitation of Michaelangelesque types Raphael exhibits great freedom and the clearest consciousness of what is best adapted to his natural gifts and of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its fineness of execution, though less striking in the colouring. In the arrangement of the two smaller angels who support the arms of the Almighty, the example of Michael Angelo was followed. From the testimony of Vasari, however, we know that in portraying Jehovah, Raphael sought inspiration in the classical Jupiter, and certainly the features strongly recall the types of the antique divinity'. — *Springer*.

*172. *A. del Sarto*, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'). — *171. *Raphael*, Tommaso Fedra Inghirami, humanist and papal secretary (a replica of the original in Volterra).

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasing features, and ennobles and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction'. — *Springer*.

167. *Giulio Romano* (?), Dance of Apollo and the Muses.

*165. *Raphael*, Madonna del Baldacchino (dating from the period of his intercourse with Fra Bartolommeo, and left uncompleted on the migration of the master to Rome in 1509; the top of the canopy was added by *Agostino Cassano* about 1700).

*164. *Pietro Perugino*, Entombment (Pietà), painted in 1495.

'In this arrangement Perugino leaves nothing to desire, balancing and harmonizing everything with a sobriety and fitness only to be found in the best composers. . . . In thus modifying the intensity and form of pain in each person, as in transmitting individuality to the features, Perugino's merit is undeniable. Softness of expression and select grace give it the impress of its originality; an originality well calculated to temper the rugged grandeur of the nobler, or the realism of the more naturalistic, Florentines, and prepare the way for Raphael'. — *C. & C.*

163. *A. del Sarto*, Annunciation (school-piece); *161. *Bonifazio* (here attributed to *Giorgione*), Finding of Moses; 160. *Van Dyck* (?), Virgin; *159. *Fra Bartolommeo*, Risen Christ among the four Evangelists (1516); 160. *Van Dyck* (?), St. Mary; 158. *Raphael*, Cardinal Bibbiena (copy); 110. Copy after *Titian*, Bacchanalian; 152. *Schiavone*, Cain slaying his brother.

**151. *Raphael*, Madonna della Sedia, painted during the artist's Roman period.

'In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladden the artist and charm the beholder, which say little and yet possess so deep a significance. Florentine forms have been supplanted by Roman ones, and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. . . . At least fifty engravers have tried their skill upon the Madonna della Sedia, and photographic copies have been disseminated by thousands. No other picture of Raphael is so popular, no other work of modern art so well known'. — *Springer*.

*150. *Van Dyck*(?), Charles I. of England and his queen Henrietta of France; 149. *Pontormo*, Cardinal Ippolito de' Medici; 148. *Dosso Dossi*, Bamboccia; 147. *Giorgione*(?), Nymph pursued by a satyr.

SALOON OF JUPITER. Ceiling-painting by *Pietro da Cortona*. In the centre of the room a statue of Victory, by *Consani*, 1867. — 140. Attributed to *L. da Vinci*, Portrait of a lady ('La Monaca'); 139. *School of Rubens*, Holy Family; *133. *Salvator Rosa*, Battle (the figure on the left, above the shield, with the word Sarò, is the painter's portrait); 134. *Style of Paolo Veronese*, The Maries at the Tomb; 135. *Salvator Rosa*, Battle; 132. *G. M. Crespi*, Holy Family; 131. *Tintoretto*, Vincenzo Zeno; 129. *Lod. Mazzolino*, The adulteress; *128. *Giov. Batt. Moroni*, Portrait; 126. *Phil. de Champagne*, Portrait; 125. *Fra Bartolommeo*, St. Mark; *124. *Andrea del Sarto*, Annunciation; *123. *A. del Sarto*, Madonna in glory with four saints (1520; injured); 122. *Garofalo*, Sibyl divulging to Augustus the mystery of the Incarnation; 121. *Moroni*, Portrait of a man; 118. *A. del Sarto*, Portraits of the artist and his wife Lucrezia del Fede (injured); 116. *Sustermans*, Portrait of Vittoria della Rovere; 112. *Borgognone*, Battle-piece; 113. *Rosso*, The Three Fates, groundlessly ascribed to *Michael Angelo*; 111. Copy after *Salvator Rosa*, Conspiracy of Catiline; 108. *Paolo Veronese*, Portrait (school-piece); *109. *Paris Bordone*, Portrait (known as the 'Nurse of the Medici family'); 157. *Lor. Lotto* (or *Giorgione*?), The Three Periods of life (retouched). — Window-wall: 144. *Giov. Batt. Franco*, Battle of Montemurlo (for which the artist has used drawings by *Michael Angelo*); 141. *Rubens*, Nymphs surprised by satyrs (school-piece).

SALOON OF MARS. Ceiling-painting by *Pietro da Cortona*. — Above the entrance: 97. *Andrea del Sarto*, Annunciation (retouched); *92. *Titian*, Portrait (youthful work); *95. *Cristofano Allori*, Abraham's Sacrifice; *94. *Raphael*, Holy Family, called Madonna dell' Impannata (a large part of the picture, particularly the head of St. John, is executed by pupils); *93. *Rubens*, St. Francis; **96. *Crist. Allori*, Judith; 89. *Bonifazio II.* (not *Paris Bordone*), Repose during the Flight to Egypt; *87, *88. *A. del Sarto*, History of Joseph (painted on lids of chest); *86. *Rubens*, The Terrors of

War, Mars going forth; *85. *Rubens*, Rubens with his brother and (r.) the scholars Lipsius and Grotius; 84. *Palma Vecchio* (?), Holy Family; 83. *Titian* (school-piece), Portrait, said to be that of Luigi Cornaro; *81. *A. del Sarto*, Holy Family, the colouring most delicately blended.

**79. *Raphael*, Pope Julius II. (see p. 362).

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes directed with keen scrutiny on the beholder, the compressed lips, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope, left us by his contemporaries'. — *Springer*.

*82. *Van Dyck*, Cardinal Giulio Bentivoglio, aristocratic and easy; 76. *A. van der Werff*, Duke of Marlborough. Window-wall: 104. *L. Giordano*, Conception.

SALOON OF APOLLO. Ceiling-paintings by *Pietro da Cortona* and *Ciro Ferri*. To the right: *67. *Titian*, Magdalene (1531).

'It is clear that Titian had no other view than to represent a handsome girl. He displays all his art in giving prominence to her shape. In spite of the obvious marks of haste which it bears, it displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it'. — *C. & C.*

66. *Andrea del Sarto*, Portrait of a man, said to be himself; **64. *Fra Bartolommeo*, Pietà; *63. *Murillo*, Madonna; *62. *A. del Sarto*, Holy Family.

**61. *Raphael*, Angiolo Doni, a friend of the master. *60. *Rembrandt*, Portrait of himself, beardless (about 1634).

*59. *Raphael*, Portrait of Maddalena Strozzi Doni.

This portrait and its companion, No. 61, were painted during the Florentine period of the artist (about 1505) and belonged to the family down to 1826, when they were purchased for the state for the sum of 2500 ducats. No. 61 recalls the painter's intercourse with Franc. Francia, while the other suggests the influence of Leonardo.

*58. *A. del Sarto*, Descent from the Cross (Pietà); 57. *Giulio Romano*, Copy of Raphael's Madonna della Lucertola in Madrid; 56. *Murillo*, Holy Family; *54. *Titian*, Pietro Aretino, the celebrated verse-writer and pamphleteer, a work described by Aretino himself as a 'hideous marvel' (1545); 52. *Pordenone*, Madonna and saints; 50. *Guercino*, St. Peter raising Tabitha; 49. *Tiberio Titi*, Leopoldo de' Medici when a child (1617); 47. *Guido Reni*, Bacchus; 44. *Giac. Francia* (?), Portrait; 43. *Franciabigio*, Portrait of a man (1514); 42. *P. Perugino*, Mary Magdalene (ancient copy). — **40. *Raphael*, Pope Leo X. and the cardinals Giulio de' Medici and de' Rossi, not undamaged, but still justifying Vasari's enthusiastic praise: 'No master has ever produced, or ever will produce, anything better'. Giulio Romano shared the execution, the cardinal to the right of the pope being probably by him. — 39. *Angelo Bronzino*, Holy Family; *38. *Venetian School* (not *Palma Vecchio*), Christ at Emmaus; 37. *School of Paolo Veronese*, Portrait of a lady. Window-wall: 73. *Ribera*, St. Francis; 71. *Carlo Maratta*, S. Filippo Neri.

SALOON OF VENUS. Ceiling-painting by *Pietro da Cortona*. — *20. *A. Dürer*, Adam, probably painted in 1507, at the same time as Eve (No. 1, see below), after the master's second stay at Venice, and probably also only copies of the originals in the Museo del Prado at Madrid: 'the most perfect treatment of the nude yet produced by northern art' (*Thausing*).

**18. *Titian*, 'La Bella di Tiziano', painted about 1535, probably the Duchess Eleonora of Urbino, represented in No. 605 and perhaps also in No. 1117 in the Uffizi (see pp. 367, 362).

*17. *Titian* (copy), Betrothal of St. Catharine (original in London); *16. *Rembrandt*, Portrait of an old man (about 1660); 15. *Salvator Rosa*, Sea-piece; *13. *M. Rosselli*, Triumph of David; **14. *Rubens*, Hay-harvest; 11. *Franc. Bassano*, Martyrdom of St. Catharine; *9. *Rubens*, Ulysses on the island of the Phæaci; 6. *Bartolommeo Manfredi*, Gipsy women deceiving a youth; *4. *Salvator Rosa*, Harbour at sunrise; over the door, *3. *Tintoretto*, Cupid, Venus, and Vulcan; 2. *Salvator Rosa*, Falsehood with a mask; *1. *A. Dürer*, Eve, companion piece to No. 20. — We return hence to the Saloon of the Iliad, and thence enter the —

SALOON OF THE EDUCATION OF JUPITER. Ceiling-painting by *Catani*. — 255. *B. van der Helst*, Portrait; 284. *Palma Vecchio* (?), Holy Family; above the door, *256. *Fra Bartolommeo*, Holy Family, resembling Raphael's Madonna Canigiani at Munich; 257. *Paris Bordone* (?), Sibyl prophesying to Augustus; 258. *Tinelli*, Portrait of a man; 265. *Sustermans*, Prince Matteo de' Medici; 266. *Carlo Dolce*, Martyrdom of St. Andrew (1646); 270. *Guido Reni*, Cleopatra; *272. *A. del Sarto*, John the Baptist (badly restored). — Window-wall: 279. *Bronzino*, Don Garzia de' Medici; 241. *Clovio*, Descent from the Cross (in opaque colours); *243. *Velazquez*, Philip IV. of Spain.

**245. *Raphael*, 'La Donna Velata' (the lady with the veil), the artist's mistress, painted about 1515 (injured); 246. *Boccaccino da Cremona* (not *Garofalo*), Gipsy; 248. *Tintoretto*, Descent from the Cross.

We now turn to the left into the SALA DELLA STUFA. The frescoes, illustrating the golden, silver, brazen, and iron ages are by *Pietro da Cortona*; ceiling-paintings by *Matteo Rosselli*, 1622. This room contains four small antique statues in marble, a column of green porphyry, bearing a small porcelain vase with a portrait of Napoleon I., and two statues in bronze (Cain and Abel), after *Dupré*.

Returning hence and traversing a passage, we observe on the left a small Bath-room, most tastefully fitted up, with pavement of modern Florentine mosaic, and four small statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

SALOON OF ULYSSES. Ceiling-painting by *Gasparo Martellini*, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. Handsome cabinet (stipo) of ebony, inlaid with coloured wood and ivory; in the centre a large porcelain vase. — By the window, 289. *Ligozzi*,

Madonna appearing to St. Francis; 305. *C. Allori*, St. John in the wilderness; 306. *Salvator Rosa*, Landscape; *307. *A. del Sarto*, Madonna; 311. *Dosso Dossi*, Duke Alphonso I. of Ferrara; 312. *Salv. Rosa*, Landscape on the coast. Exit-wall, 313. *Tintoretto*, Madonna; 316. *Carlo Dolcei*, Portrait; *320. *Ag. Carracci*, Landscape (in opaque colours); 297. Copy of *Titian's* portrait of Pope Paul III., at Naples.

SALOON OF PROMETHEUS, with paintings by *Giuseppe Colignon*. In the centre a magnificent round table of modern mosaic, executed for the London Exhibition of 1851, but not sent thither, valued at 30,000*l.*

336. *Florentine School* (ascribed by Morelli to *Filippino Lippi*), Allegorical subject; 340. *School of Perugino*, Madonna with two saints; 341. *Pinturicchio*, Adoration of the Magi.

*343. *Fra Filippo Lippi*, Madonna and Child; in the background SS. Joachim and Anna, and the Nativity of Mary.

'The drawing and the modelling of the flesh remind us that the age was one in which the laws of bas-relief were followed in painting.' — *C. & C.*

346. *F. Zuccherò*, Assumption of Mary Magdalene, on marble; 348. *Baldassare Peruzzi* (?), Holy Family; *347. *Filippino Lippi*, Holy Family, an early work, resembling the painting in the Badia (p. 387); 348. *School of Botticelli*, Madonna and angels; 349. *Girol. Genga*, Madonna and the Child John; 354. *Style of Lor. di Credi*, Adoration of the Child; 355. *Luca Signorelli*, Holy Family and St. Catharine; 358. *Dom. Ghirlandajo*, Adoration of the Magi; 365. *Albertinelli*, Holy Family; 371. *Unknown Milanese Master* (not *Piero della Francesca*), Beatrice d'Este, wife of Ludovico il Moro; 372. *Unknown Florentine Master* (not *A. del Castagno*), Portrait; 370. *Unknown Early-Florentine Master*, Saint looking upward; *376. *Lorenzo Costa*, Portrait of Giov. II. Bentivoglio; 377. *Fra Bartolommeo*, Ecce Homo; 374. *Sodoma*, Ecce Homo; 381. *Giov. Pedrini* (not *Luini*), St. Catharine. — Window-wall, 373. *Piero Polajuolo*, St. Sebastian; 388. *Filippino Lippi*, Death of Lucretia.

The GALLERIA POCCHETTI, which we next enter, derives its name from the ceiling-paintings by *Bernardino Poccetti*. Two tables of oriental alabaster and one of malachite. *Bust of Napoleon I., by *Canova*. — Over the door, 484. *Marco Vecellio* (nephew of Titian), Madonna della Misericordia; 487. *Dosso Dossi*, Repose on the Flight into Egypt, with fine landscape; 490. *Guercino*, St. Sebastian; *495. *Titian*, Portrait of Tommaso Mosti (1526). Also a number of miniature portraits, as well as in the following corridor.

Returning to the Prometheus Saloon, we next enter a CORRIDOR, on the walls of which are six marble mosaics, a number of *Miniature Portraits, and valuable drinking-cups, objects in ivory, etc.

SALOON OF JUSTICE. Ceiling-painting by *Fedi*. In the centre a handsome cabinet, purchased in Germany by Ferdinand II. — 397. *Carlo Dolcei*, St. John the Evangelist; 398. *Artemisia Gentileschi*, Judith; 400. *M. Hondeloeter*, Poultry; 401. *Sustermans*, The canon Pandolfo Ricasoli; 405. *Bonifazio II.*, Christ in the Temple; *408. *Sir Peter Lely*, Oliver Cromwell (sent by the Protector to the grand-duke Ferdinand II.); *409. *Sebastian del Piombo*, Bust of a bearded man, in the artist's later Roman style.

SALOON OF FLORA. Ceiling-paintings by *Marini*. In the centre *Venus by *Canova*. 415. *Sustermans*, Grand-duke Ferdinand II. de' Medici; 416, 421.

Gaspard Poussin, Landscapes; 427. *Franciabigio*, Calumny, after Apelles (comp. No. 1182, p. 363); 426. *Furini*, Paradise; *429. *J. Ruysdael*, Landscape with waterfall; 431. *Tassi*, Landscape, with John the Baptist preaching; 436, 441. *G. Poussin*, Landscapes; *434. *Ang. Bronzino*, Portrait of an engineer; 437. *Van Dyck*, Holy Family with angels; 438. *Ruthart*, Stag attacked by tigers.

SALOON OF THE CHILDREN (*Sala de' Putti*). Frescoes by *Marini*, decorations by *Rabbujati*. 451. *Rachel Ruysch*, Fruit; 455. *Rachel Ruysch*, Fruit and flowers; *470. *Salvator Rosa*, Landscape, with Diogenes throwing away his drinking-cup ('*la foresta dei filosofi*'); 474. *Domenichino*, Landscape, with Diana and Actæon; 473. *Poelenburg*, Landscape; 476. *Andrea del Sarto*, Holy Family; 480. *Annibale Carracci*, Nymph and satyr.

The ground-floor of the palace contains several rooms with good *Modern Works of Art*, historical pictures by *Bezzuoli* and *Sabatelli*, statues by *Bartolini* (*Carità*), *Ricci* (*Innocence*), etc. (apply for admission to the porter at the entrance). The **SILVER-CHAMBER** (*Gabinetto degli Argenti*; to the left in the second court, open 10-3, fee 1/2 fr.) contains the royal plate, and interesting specimens of ancient and modern goldsmiths' work. In the cases to the left are works by *Benv. Cellini*. To the right, bronze crucifix by *Giovanni da Bologna*, opposite crucifixion by *Tacca*. Service of lapis-lazuli, etc. — The splendid furniture of the royal (formerly grand-ducal) reception chambers also deserves mention.

The ***Boboli Garden** (entrance through the Palazzo Pitti, in the left corner; open to the public on Sun. and Thurs. from noon till dusk; permesso for less restricted admission on application at the Pal. Pitti, central entrance, top story, to the right; comp. Pl. D, 6), at the back of the palace, extends in terraces up the hill. It was laid out by *Tribolo* in 1550, under Cosimo I., and extended by *Buontalenti*, and commands a succession of charming *Views of Florence with its palaces and churches, among which the Pal. Vecchio, the dome and campanile of the cathedral, and the tower of the Badia are conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays.

On entering we first observe, in a straight direction, a Grotto with four unfinished statues of captives, modelled by *Michael Angelo* for the monument of Pope Julius II.; in the centre the Rape of Helen, a group by *Vincenzo de' Rossi*. At the entrance to the grotto, Apollo and Ceres, statues by *Bandinelli*. — The MAIN PATH leads straight from the back of the palace to an open space called the *Amphitheatre*, formerly employed for festivities of the court; on the right, a handsome fountain, on the left, an Egyptian obelisk (brought hither from Rome) and an ancient basin of grey granite. We then ascend to the BASIN OF NEPTUNE, adorned with a statue of the god by *Stoldo Lorenzi*; then, higher up, the statue of *ABBONDANZA*, begun by *Giovanni da Bologna* (for a different purpose), and finished by *Tacca*, and erected in 1636 to commemorate the fact that during the general distress in Italy occasioned by war, Tuscany alone, under Ferdinand II., revelled in plenty (fine view hence). To the right, in the vicinity, a small casino, commanding a charming and uninterrupted *View (20-30 c.).

To the W. of the *Abbondanza* we reach an open grass-plot, also affording a fine view, whence the visitor about to leave the garden may descend direct. We follow a beautiful avenue to the S., adorned with numerous statues (copies of old works, as well as modern originals), and, passing the gardener's house, reach a charming BASIN (*la vasca dell' iso-*

lotta). In the centre, on an island planted with flowers, rises a fountain surmounted by a colossal statue of Oceanus, by *Giovanni da Bologna*. The surrounding walks are chiefly embellished with 'genre' works. A path leads from this basin in a straight direction to a grass-plot with two columns of granite, and thence to the *Porta Romana*, which however is usually closed; in the vicinity several ancient sarcophagi. To the right of the Oceanus basin a broad path, parallel with the palace, is reached, by which the principal entrance may be regained. Another exit, near a fountain with Bacchus on the lion, leads into the *Via Romana*. — To the left is the *BOTANIC GARDEN*, which, on public days, the custodian invites visitors to inspect (fee); a permesso for other days is obtained at the *Museo di Storia Naturale* (see below).

A little to the S. of the above-mentioned basin are the *Regale Scuderie*, or *Royal Mews*, containing a collection of ancient state-carriages (permesso at the P.J. Pitti).

Above the Boboli Garden is the *Fortezza di Belvedere*, constructed in 1590 by *Buontalenti* by command of Ferdinand I. Near it is the *Porta S. Giorgio*, adorned with old frescoes. Beyond the gate is the little church of *S. Leonardo in Arcetri* (i.e. *arce veteri*; Pl. D, 8; generally closed; bell on the right), the pulpit of which is embellished with curious reliefs of the 11th cent. (the oldest known pulpitcarvings), from S. Piero Scheraggio (beside the Pal. Vecchio). — The *Via della Costa S. Giorgio*, in which is (No. 13) *Galileo's House* (Pl. E, 7), debouches at the *Porta S. Giorgio*.

At *Via Romana* 19, to the W. of the Pitti Palace, is the **Museum of the Natural Sciences** (*Museo di Fisica e di Storia Naturale*; Pl. C, 6; adm., see p. 349), founded by Leopold I., and greatly augmented at subsequent periods.

The public museum is on the **SECOND FLOOR**; the zoological collections occupy about 20, the botanical 3 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by *Clemente Susini* and his successors *Calenzuoli* and *Calamai*.

On the **FIRST FLOOR** (r.) is situated the ***TRIBUNA OF GALILEO**, inaugurated in 1840, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by *Giuseppe Martelli*, and adorned with paintings by *Giuseppe Bezzuoli*, *Luigi Sabatelli*, etc., illustrating the history of Galileo, Volta, and other naturalists; also a statue of Galileo by *Costoli*, numerous busts of celebrated men, and mosaics in the pavement, designed by *Sabatelli*, and executed by *Giov. Batt. Silvestri*. Along the walls are six cabinets containing Galileo's telescope and other instruments of historic interest.

Opposite stands the church of **S. Felice** (Pl. C, 6), with a fine porch, rebuilt in the 15th cent., by a disciple of Michelozzo: 1st altar to the left, *School of Botticelli*, Three Saints; 2nd altar to the right, *Fra Paolino*, Pietà, a coloured relief in clay; above, opposite the high-altar, a *Crucifixion ascribed to *Giotto*.

Immediately adjoining the *Ponte alle Grazie* (recently widened; Pl. E, F, 6, 7; p. 354) is the *Piazza de' Mozzi*, to the right in which rises the **Palazzo Torrigiani** (Pl. E, 7), containing a valuable picture-gallery on the first floor (adm. only on special introduction).

ANTE-CHAMBER: *Luca della Robbia*, Portrait in relief. — To the left: 1. Room: 3. *Bronzino*, Mary and Martha; 7. *School of Ghirlandajo*, Portrait; 9. *Lorenzo di Credi*, Portrait; *11. *Signorelli*, Portrait of a man in a red cap; 20. *Pollajuolo*, Portrait; 21, 22. Portraits; 31-34. *Filippino*

Lippi, History of Esther. — SMALL ROOMS to the right: *5 and *6. Triumph of David, by *Pesellino* ('cassoni', or lids of bridal-chests). — II. ROOM: 1. *Mai-nardi*, Madonna; 8, 9, 22. *Pinturicchio*, Legends; *7. Madonna and Child, a 16th cent. copy from *Raphael* (original in the Bridgewater Gallery); 11, 13. *Uccello* (?), Procession of Argonauts, and Starting for the hunt; 12. *Paolo Veronese*, Portrait (1557); 14. *Pontorno*, Guicciardini (copy); 10. *Andrea del Sarto* (?), Holy Family; 23. *Garofalo*, Samaritan Woman. — III. ROOM: 2. *Bronzino*, Alessandro de' Medici; 9. *Tintoretto*, Resurrection. — On the other side of the ante-chamber are three rooms (occupied by the family, and therefore not always accessible) with Dutch and German paintings. — The secretary also grants permission to visit the beautiful **Giardino Torrigiani*, Via dei Serragli (Pl. A, 6).

The small church of *S. Lucia dei Magnoli* (Pl. E, 7) in the adjoining Via de' Bardi contains a relief by the *della Robbia* above the door, and an Annunciation by *Fra Filippo Lippi* (1st altar on the left; school-piece).

The *Palazzo Canigiani*, Via de' Bardi 24, adjoining the church, has a fine court. — Farther on, No. 28, is the *Palazzo Capponi*, built for Niccolò da Uzzano by *Bicci di Lorenzo*.

The LUNGARNO SERRISTORI, between the Ponte alle Grazie and Porta S. Niccolò, contains the monument of *Prince Demidoff* (Pl. F, 7), to whose philanthropy Florence was much indebted, by Bartolini (1870), and a marble *Carità* by Bartolozzi, presented by the prince.

Farther on is the church of *S. Niccolò* (Pl. F, 7), founded about the year 1000. At the back of the high-altar are four saints by *Gentile da Fabriano*. The sacristy contains a Madonna della Cintola by *A. Pollajuolo*, 1450 (in the lunette); below it a Madonna and saints by *Neri di Bicci*. In 1530, after the capitulation of the town to the Medici (p. 426), Michael Angelo lay concealed for a time in the tower of this church.

51. Environs of Florence.

The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. The afternoon is the most favourable time for excursions, as the city and environs are often veiled in haze in the forenoon. — *Omnibus* to the city-gates, see p. 346. When time is limited the excursions A, B, and C may be combined in a single circular tour as follows. Drive from the Porta Romana (Pl. A, 7) via Poggio Imperiale to the Torre del Gallo (p. 425), thence descend the Viale de' Colli to the Piazzale Michelangiolo (p. 424), thence walk to S. Miniato (p. 424) and back, returning to the Porta Romana by the Viale de' Colli. — Carriage, see p. 345.

(A.) One of the finest promenades in Italy, a hilly road constructed since 1868 from plans by the engineer *Poggio*, called the ***Viale dei*

Note. The small numbers, which are marked on the Map round the town, designate the boundary of the local imposts (*Cinta daziaria*):

1. Barriera di Lungarno Nuovo; 2. B. delle Cascine; 3. B. Pistojese; 4. B. S. Donato; 5. B. del Mercato; 6. B. del Romito; 7. B. del Ponte Rosso; 8. B. delle Cure; 9. B. delle Forbici; 10. B. della Fonte all' Erba; 11. B. dell' Africo; 12. B. Settignanesi; 13. B. Aretina; 14. B. Ponte di Ferro di S. Niccolò; 15. B. Porta S. Niccolò; 16. B. Porta S. Miniato; 17. B. Porta S. Giorgio; 18. B. Porta Romana; 19. B. Porta S. Frediano.

Colli, ascends the heights in windings from the Porta Romana (Pl. A, 7), leads along the slopes to S. Miniato, and descends in a long curve to the river, where it terminates at the Ponte Sospeso, near the Barriera S. Niccolò (Pl. H, 8). This road, which is 60 ft. wide and nearly $3\frac{3}{4}$ M. in length, is bordered with charming pleasure-grounds, containing bays, elms, sycamores, and hedges of roses, over which delightful views are obtained. The road is called the *Viale Macchiavelli* from the Porta Romana to the large circular *Piazzale Galileo*, beyond which it bears the name of *Viale Galileo*. At the beginning of the latter is the *Restaurant Bonciani* (p. 344). Part of the Viale dei Colli is traversed by the *steam-tramway* from the Piazza della Signoria to Gelsomino (p. 425; station at the Piazzale Michelangiolo; 40 and 25 c.). Comp. p. 346.

Near S. Miniato the road passes the large ***Piazzale Michelangiolo** (Pl. F, G, 8), forming a kind of projecting terrace immediately above the Piazza della Mulina, to which footpaths and roads descend. In the Piazzale (Café-Restaurant) rises a bronze copy of Michael Angelo's David (p. 397), the pedestal of which is surrounded by the four periods of the day (p. 403). Charming ****VIEW**: to the right, on the hill, lies Fiesole; then the city with S. Croce, the Cathedral, S. Lorenzo, the Palazzo Vecchio, S. Maria Novella, and the Lun-garno; to the left are the villa-covered heights, the Fortezza del Belvedere, Bello Sguardo, and the Villa Giramonti. The last stretch of the road is named the *Viale Michelangiolo*.

(B.) **SAN MINIATO**, with its marble façade, on the hill to the S.E. of Florence, is a conspicuous object from many different points. It may be reached on foot in 5 min. from the Piazzale Michelangiolo (see above). A little beyond the piazzale we reach the Franciscan monastery of **S. Salvatore del Monte**, with a church erected by Cronaca in 1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who called it 'la bella villanella'. On the high-altar is a Crucifixion with SS. Mary, John, and Francis, and above the left portal, a Pietà by *Giov. della Robbia*, in painted terracotta (16th cent.). — We now turn to the left towards the gateway of the old fortifications, constructed by Michael Angelo in 1529 as engineer to the republic, and defended by him during an eleven months' siege of the city by the Imperial troops. Visitors ring at the gate, and on leaving give the gatekeeper a few soldi. The church and the whole hill of S. Miniato are now used as a *burial-ground* (fine views). The monuments show the taste of the modern Florentine sculptors, who lay great stress upon an accurate rendering of clothes, lace, ornaments, and the like, and whose skill finds numerous admirers.

The church of ***S. Miniato al Monte**, like the Battistero (p. 374), is one of the finest examples of the Tuscan-Romanesque style which flourished in Pisa and Florence, and probably dates mainly from the 12th century. It is a structure of noble proportions, with nave



and aisles, without a transept, and is in many respects a truly classical edifice. The elegantly-incrusted façade dates from the 12th, the mosaics with which it is adorned from the 13th century. The tower was rebuilt by *Baccio d'Agnolo* in 1519.

The INTERIOR contains 12 stone columns coated with stucco in imitation of marble, and 3 handsome pillars of greenish grey marble, and its roof is tastefully re-decorated in the original style. The choir with its simple apse is raised by a spacious crypt beneath. — To the left of the entrance is the monument of *Giuseppe Giusti*, the satirist (d. 1850).

AISLES. On the wall on the right, Enthroned Madonna and six saints by *Paolo degli Stefani* (14th cent.); on the left a Madonna with saints and a Crucifixion, of the beginning of the 15th century. In the NAVE, between the flights of steps (16) ascending to the choir, is a chapel constructed in 1448 by Piero de' Medici from a design by *Michelozzo*; on the frieze appears the device of the Medici, consisting of three feathers in a diamond-ring with the legend 'Semper'. Over the altar is the small crucifix which is said to have nodded approvingly to S. Giovanni Gualberto when he forgave the murderer of his brother (p. 433). In the LEFT AISLE is the Chapel of S. Giacomo, constructed soon after 1459 by *Antonio Rossellino*, containing the monument of Cardinal Jacopo of Portugal (d. 1459); above the monument a *Madonna and Child in a medallion held by two angels, and opposite an Annuciation by *Alessio Baldovinetti*; on the ceiling four Virtues by *Luca della Robbia*. — The *CRYPT, to which a flight of seven steps descends, does not rest on the four columns and two pillars which are prolonged in the choir above, but on 28 smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of S. Miniato. — The front-wall of the crypt, the screen of the CHOIR, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrusted marble-work. The upper part of the APSE is adorned with a mosaic of Christ, with the Madonna and S. Miniato, executed in 1297, recently restored. The five windows under the arches are closed with semi-transparent slabs of marble. Over an altar on the right, the portrait of S. Giovanni Gualberto (see above). — On the S. side of the choir is the SACRISTY (closed), erected in 1387 in the Gothic style, adorned with sixteen *Frescoes from the life of St. Benedict (his youth, ordination at Subiaco, miracles, etc.) by *Spinello Aretino* (d. 1410), a clever pupil of Giotto. Below them, admirable inlaid work in wood. — The beautiful mosaic pavement (executed, according to an inscription, in 1207) also deserves inspection.

(C.) POGGIO IMPERIALE. Outside the Porta Romana (Pl. A, 7), to the right of the Viale dei Colli (p. 424), a fine avenue of lofty typpresses, evergreen oaks, and larches, embellished with a few statues, leads past *Gelsomino*, a station on the steam-tramway to the Certosa (p. 426), in 20 min. to the **Villa Poggio Imperiale**. It was thus named and almost entirely fitted up by Magdalene of Austria, wife of Cosimo II., in 1622. The handsome edifice is now occupied by the *Istituto della SS. Annunziata*, a girls' school, and is not accessible.

The road now divides. We follow the branch to the left (soon passing a group of houses, following the Via del Pian Giullari, and ascending the height, where at a bifurcation of the road, a bye-road in a straight direction is to be followed) and reach the **Torre del Gallo**, so called after a family of that name, and now belonging to Count Galletti. It contains the telescope and various other reminiscences of *Galileo*, who from this tower is said to have made several important astronomical observations. Fine *Panorama ($\frac{1}{2}$ -1 fr.). — S. Miniato is about 25 minutes walk from this point (comp. Map).

The road to the right passes (7 min.) several houses and villas, among which is the *Villa of Galileo*, marked by a bust and inscription, where the great astronomer passed the last years of his life (1631-42), surrounded by a few faithful friends and latterly deprived of sight, and where he was visited by his illustrious contemporary Milton. — A short distance hence, near the church of *S. Margherita a Montici*, stands the villa where *Francesco Guicciardini* wrote his history of Italy. Here too, on 12th Aug., 1530, the Florentines, who had been betrayed by their general Malatesta, signed the articles by which the city was surrendered to the Imperial troops and thus became subject to the rule of the Medici. From that event the house derives its name *Villa delle Bugie* ('villa of lies').

(D.) LA CERTOSA IN THE VAL D'EMA is 3 M. distant by the monotonous high-road from the Porta Romana (Pl. A, 7; carr. 6 fr.; steam-tramway from the Piazza della Signoria, fares 75, 55 c., or direct from the Porta Romana, 40, 25 c., comp. p. 346; also omnibus from Porta Romana every hour from 8 a.m. to 8 p.m., 40 c.). The steam-tramway ascends towards *Poggio Imperiale* (p. 425) to *Gelsomino* and at *Due Strade* reaches the high-road to the Certosa. Farther on is the village of *Galluzzo*, beyond which the brook *Ema* is soon reached. On the hill of *Montaguto*, which is clothed with cypresses and olive-trees, at the confluence of the Ema with the *Greve*, rises the imposing **Certosa di Val d'Ema*, resembling a mediæval fortress. The monastery, which is approaching dissolution and contains a few inmates only, was founded in 1341 by *Niccolò Acciajuoli*, a Florentine who had settled at Naples and there amassed a large fortune by trading. The porter (1-2 pers. 50 c.) shows the church, or rather the series of chapels of which it consists, and the monastery with its various cloisters.

CHURCH. Magnificent pavement and fine carved stalls (of 1590); over the altar, Death of St. Bruno, a fresco by *Pocetti*. — *RIGHT SIDE-CHAPEL, in the form of a Greek cross, erected by *Orcagna*: to the right, St. Francis by *Cigoli*; SS. Peter the Martyr, George, Jerome, Francis, two Madonnas, and the *Trinity, of the *School of Giotto*. A staircase to the right descends to a chapel with the *Tombs of the Acciajuoli; monument of the founder *Niccolò* by *Orcagna* (1366); three monumental slabs, that of a *Young Warrior by *Donatello*; tombstone of a cardinal of the family by the same, the ornamentation by *Giuliano da Sangallo*. — We then return through the church and enter the CLOISTERS, with stained glass by *Giovanni da Udine*. — To the right is the CHAPTER HOUSE: **Mariotto Albertinelli*, Crucifixion (fresco of 1505); monument of Bishop Buonafide by *Giuliano da Sangallo*. — We next enter the monastery-garden, which also serves as a burial-ground, and is surrounded by handsome cloisters. At the sides are 18 mostly empty cells, which enclose the building like pinnacles. The projecting terraces command picturesque views, especially through the valley of the Ema towards Prato and the Apennines. — At the *Drogheria* of the monastery the famous *Alkermes* (made at the Certosa), *Chartreuse*, and various perfumes may be purchased.

(E.) *Monte Oliveto*. About $\frac{1}{3}$ M. beyond the Porta S. Frediano (Pl. B, 4; omnibus, p. 346) the 'Via di Monte Oliveto' diverges to the left from the Leghorn road, and reaches the entrance to the garden of the monastery after $\frac{1}{2}$ M. (key next door, No. 10, 20-30 c.). A slight eminence here planted with cypresses commands an admirable *Prospect: N.W. the beautiful valley of Florence, with Prato and Pistoja, enclosed by mountains, over which rises one of

the peaks of the marble-mountains of Carrara; N.E. lies Florence, then Fiesole with its numerous villas; E. the Fortezza di Belvedere and S. Miniato; in the background the barren mountain-chain of the Casentino. Towards the S. the view is excluded by the intervening heights. The monastery-buildings are now used as a military hospital. In the priest's house (entrance to the right) are the remains (consisting solely of the principal group) of a fresco of the *Last Supper by *Sodoma*.

The *Badia di S. Bartolommeo di Monte Oliveto*, erected in 1334, possesses frescoes by *Poccetti*.

From Monte Oliveto a picturesque road leads to the S. to the *Villa Bello Sguardo*, which affords one of the best views of Florence, but is unfortunately no longer accessible. — In the vicinity is the *Villa degli Albizzi*, with a bust of Galileo and an inscription to the memory of that illustrious astronomer, who frequently resided here and cultivated the garden with his own hands. — To the E. lies the small church of *S. Francesco di Paolo*, which contains the monument of Benozzo Federighi, Bishop of Fiesole, with reliefs by *Luca della Robbia* (not accessible). We may now return to Florence by the Porta Romana (Pl. A, 7).

(F.) The **Cascade*, or park of Florence, lies to the W., beginning near the *Nuova Barriera* (in the Piazza degli Zuavi, Pl. A, B, 1, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone. It affords delightful and refreshing walks to the traveller fatigued with sight-seeing; in the more distant parts it is covered with woods. The name is derived from a farm to which it once belonged (*cascina* = dairy). It is a fashionable rendezvous in the afternoon, particularly for driving. — Outside the town, immediately to the left, is a small *Café-Restaurant*. — About the middle of the Cascade is a large open space, *Piazzone* (where a military band plays several times a week), surrounded by several country-houses (*Casino delle Cascine*, a café-restaurant belonging to *Doney & Neveux*, same charges as their city establishment, p. 344), a gay and favourite resort towards sunset. Beyond this spot the park is comparatively deserted, and it terminates about 1 M. farther, where the large monument of the *Rajah of Kohlapore*, who died at Florence in 1870, and whose body was burnt at this spot, is situated. — *Tramways* see p. 345.

On the same road lies *Poggio a Cajano* (tramway every 2 hours from Piazza di S. Maria Novella, see p. 346; a pleasant drive of 1½ hr., fares, 90, 70 c.; *permessi* for the villa in the Palazzo Pitti, p. 412). The *Trattoria Tramway* affords good country-fare. At the end of the village stands the *Villa*, built for Lorenzo il Magnifico by *Giuliano da Sangallo* in a simple rustic style, and still entirely without modern additions. It is surrounded by a fine old park and commands a beautiful view of the Tuscan mountains. It is now a royal possession. The chief room of the 2nd story is adorned with frescoes by *Andrea del Sarto* (Cæsar receiving the tribute of Egypt), *Franciabigio* (Triumph of Cicero), and *Aless. Allori* (Flaminius in Greece, and Scipio in the house of Syphax, 1580); the subjects are supposed to typify events in the history of the Medici as narrated by Giovio. — The loggia has a fine stucco-ceiling.

From Piazza della Stazione (Pl. D, 3) the tramway (p. 346) proceeds to *Ponte a Rifredi* (railway-station, see p. 342). A little to the N., near the ancient church of *S. Stefano in Pane*, lies the *Villa Medicea* in *Careggi*, the

property of the grand-dukes down to 1780, afterwards that of the Orsi family, and now owned by Count Buturlin. The villa was erected by *Michelozzo* for the first Cosimo, who terminated his brilliant career at this house in 1464. This was also once the seat of the *Platonic Academy* (p. 353), which met in the noble loggia. Lorenzo il Magnifico, grandson of Cosimo, also died at Careggi (1492). Fine view of the environs. A few frescoes by *Fontorvo* and *Bronzino* and a series of portraits are reminiscences of the history of this edifice (fee 1/2 fr.).

Farther to the N.W. is the *Villa della Petraia*, erected by *Buontalenti*, and provided with a curious modern adaptation of a Roman 'atrium'. The interior is adorned with paintings by *Andrea del Sarto* and *Daniele da Volterra*. The delightful gardens contain a fine oak, 400 years old, with a platform among its branches which used to be a favourite resort of Victor Emmanuel. The villa, which is now fitted up as a royal residence (permesso at the Pal. Pitti), is most conveniently reached from the railway-station of *Castello* (p. 342), or, by means of the Sesto tramway (p. 346). Immediately to the W. lies the *Villa Castello*, with a beautiful *Park (permesso obtained at the same time as that for the *Villa della Petraia*). Each villa possesses a fine fountain by *Tribolo*, with statues by *Giov. da Bologna*. — Near the *Villa Castello* is the *Villa Quarto*, with beautiful gardens, formerly the property of the Medici, now that of Countess Stroganoff.

From railway-stat. *Sesto* (p. 342) a visit may be paid to the great porcelain-manufactory of *Doccia*, the property of *Marchese Ginori*, who possesses a villa here (1 1/4 M. from the station). The proprietor has successfully revived the ancient majolica manufacture, and produces excellent copies of Della Robbia work (permessi in the dépôt of the factory, *Via Rondinelli*, Florence). The model village of the work-people is interesting. — By taking the tramway to Sesto, we pass the villa of *Marchese Corsi*, the celebrated exporter of plants, which is interesting to botanists and horticulturalists (permessi at *Via Tornabuoni* 20, or *Via dei Pescioni* 5).

Sesto is the best starting-point for an ascent of *Monte Morello* (3065 ft.). We go via *Doccia* (see above) to (1 1/2 hr.) *La Collina*, whence we proceed to the left, via *Morello*, to (25 min.) *S. Giusto a Gualdo*, where the easier of the two paths to the summit diverges beyond the church. Passing (10 min.) a cattle-shed (to the left), we reach the S.E. peak, *La Cassaccia* (3020 ft.), which is crowned with a ruined convent and commands an extensive and splendid view. The highest peak, named *L'Aja*, is reached in 1/4 hr. more. In returning we may at first follow the ridge, passing *Cepello*, *Cercina*, and *Careggi*, and reaching Florence in the afternoon.

(G.) FIESOLE, on the height to the N. of Florence, is 4 M. distant. The most convenient of the various routes is offered by the electric tramway (comp. p. 346); fare to *S. Domenico di Fiesole* 40, to *Fiesole* 70 c. (return-ticket to *Fiesole* 1 fr.). The old steep road between *S. Domenico* and *Fiesole* should be traversed once at least on foot for the sake of the beautiful views. (Visit to the *Badia*, see p. 429.) Those who go by carriage (about 8 fr.; comp. p. 345) should stipulate for the inclusion of the *Badia*; the return may be made from *Fiesole* by the road (rough at places) via *Vincigliata* (p. 431) and *Ponte a Mensola* (p. 431; carr. about 10-12 fr.). — Pedestrians leave the town by the *Porta S. Gallo* (Pl. H, 1, 1), where a *Triumphal Arch* of no artistic merit, erected in 1738, commemorates the entry of the grand-duke Francis II. Outside the gate rises a handsome new colonnade. — We follow the *Viale Regina Vittoria* (Pl. I, 1), cross the *Piazza delle Cure*, and then ascend the left bank of the *Mugnone* (*Via Boccaccio*), an insignificant stream, which however in rainy weather sometimes causes great devastation.

In about 20 min. the *Villa Palmieri*, the property of the Earl of Crawford, where Queen Victoria resided in of 1888, is passed on the right. Boccaccio makes this the residence of the narrators in his Decamerone during the plague in 1348. The road then ascends rapidly between garden-walls, and reaches in 20 min. more the church of S. DOMENICO DI FIESOLE, in the former monastery of which the pious *Fra Giovanni Angelico da Fiesole* lived before his removal to S. Marco at Florence (near it the Trattoria Gambacciani). The choir of the church contains a Madonna with saints, painted by him, and a Baptism of Christ, a good picture by *Lorenzo di Credi*. Opposite the church the 'Via della Badia' diverges to the left, leading in about 5 min. to the **Badia di Fiesole**, a monastery founded in 1028, occupied first by Benedictine, afterwards by Augustinian monks. It was re-erected by *Brunelleschi* in 1462, by order of Cosimo the Elder, and forms a remarkably attractive pile of buildings. The *Loggia near the garden, and the charming view from the garden through the peaceful valley, to Florence, are noteworthy.

The CHURCH, with a transept, but destitute of aisles, is covered with circular vaulting, and is of noble proportions throughout and is richly decorated. The part of the façade which is decorated with black and white marble belongs to the older structure, and is older than S. Miniato (p. 424). In the interior are several tombstones of the celebrated families of the Salviati, Marucelli, Doni, etc. — The REFECTORY contains a quaint fresco by *Giovanni da San Giovanni* (d. 1636), representing angels ministering to Christ in the wilderness; the reading-desk is by *Brunelleschi*.

The monastery, which was highly favoured by the Medici, was frequently the residence of members of the 'Platonic Academy' (p. 353). Pico della Mirandola here worked at his exposition of Genesis. After the suppression of the monastery (1778), the printing-office of the learned *Francesco Inghirami*, where a number of important works were published, was established here. It is now occupied by a school.

At S. Domenico the road divides: the old road to the left leads past the *Villa Spence*, once a favourite residence of Lorenzo il Magnifico, reaching the height in 20 min.; the new road (a little longer) to the right winds gradually upwards, passing several pretty villas (including the *Villa Landor*, to the right, below the road, where Walter Savage Landor lived for many years and died in 1864; comp. p. 380), and finally skirting the S. side of the ancient Etruscan wall of Fiesole. Fine open views.

This excellent road is indebted for its construction principally to the *Golden Book* of Fiesole. This venerable volume enjoys the privilege of ennobling those whose names are inscribed on its pages, and, when the Fiesolans were desirous of constructing the road, their 'golden book' distributed its favours extensively in return for a substantial equivalent.

Fiesole. — ITALY, in the Piazza, with garden and view, pens. 5-6 fr., well spoken of; FERRUCCIO, with a view of Pratolino and the upper Mugnone Valley. — TRATTORIA AURORA, well-situated but indifferent and dear.

Fiesole (970 ft.), Lat. *Faesulae*, is an ancient Etruscan town, the Cyclopean walls of which are still partly preserved. The town, the seat of a bishop, but now of no importance, contains 2800 inhab., who like most of the natives of this district are engaged in straw-plaiting (for fans not more than 1/2 fr., little baskets 1 fr.).

On the height we enter the spacious PIAZZA OF FIÈSOLE, and perceive immediately opposite us the CATHEDRAL, one of the earliest and simplest examples of the Tuscan-Romanesque style, begun in 1028 by Bishop Jacopo Bavaro, shortly after the destruction of the ancient Fiesole by the Florentines, but not completed till 1201 (recently restored). It is a basilica of poor exterior, with transepts and a spacious crypt beneath the lofty choir. The columnar distances and the openings of the arches in the interior are irregular. The campanile dates from 1213.

Over the altar, Madonna and saints, *School of Giotto*. The chapel to the right of the choir contains the "Monument of Bishop Salutati (d. 1466), with the bust of the deceased and (above) a fine sarcophagus by *Mino da Fiesole*; to the left is a bas-relief by the same master, representing the Adoration of the Child. On the sides, above these, frescoes belonging to the *School of Botticelli*. Opposite, in the N. transept, altar furniture with statues by *Andrea Ferrucci*. On the entrance-wall, over the door, "St. Romulus, with rich frame of the *School of the Robbia* (1521).

Behind the cathedral is the 'Ingresso agli Scavi' (50 c.). We first reach a well-preserved fragment of the *Ancient Etruscan Wall*, and next the entrance of an *Ancient Theatre*, excavated since 1873. Sixteen tiers of stone seats, in a semicircle 37 yds. in diameter, are visible. The stage faces the S. Fine view hence of the valley of the Mugnone, through which runs the new (unfinished) railway to *Fuenza*.

Opposite the cathedral, on the W. side of the piazza are the *Episcopal Palace* and the *Jesuits' Seminary*. — On the E. side of the piazza is the *Palazzo Pretorio*, of the 13th cent., bearing the arms of the magistrates (podestà); on the ground-floor is the *Museo Fiesolano*, containing the yield of the excavations mentioned above (tickets of admission obtained at the ancient theatre). Adjacent to it is the old church of *S. Maria Primerana*, of the 10th cent., containing a tabernacle in terracotta of the school of the *Robbia*; on the right a portrait-head of *Giuliano da Sangallo* by himself.

The site of the old Acropolis of Fæsulæ is occupied by a *Franciscan Monastery* (not accessible for ladies), to which the street ascending to the W. opposite the cathedral leads. On the right, a little below the monastery, rises the venerable church of *S. Alesandro*, with 15 antique columns of cipollino, probably occupying the site of a heathen temple. The plateau in front of it commands a beautiful and extensive *VIEW (finest at sunset) of the valley of Florence, bounded on the S. by several ranges of hills, on the E. by the mountainchain of the Casentino, and on the W. by the heights of Monte Albano, beyond which the Carrara Mts. stand prominently forth. A fine view of the Apennines and the Mugnone valley is obtained from the edge of the wood behind the convent, resembling that from the ancient theatre.

Beyond Fiesole, on the S.E., rises *Monte Cecili*, from the quarries of which comes the gray Pietra serena so universally used in Florence. Splendid view from the top (no path). We may descend direct to the road to S. Domenico or to Ponte a Mensola (see p. 431).

A fine road (specially beautiful towards sunset) descends from Fiesole to *Ponte a Mensola*. At the first great curve in the new road to S. Domenico, we follow the *Via di Majano* straight on, skirting the slope of Mte. Cecioli. At the first division of the roads we keep straight on, at the second turn to the left, at the third, to the right. In about 1 hr. we reach the road from Florence to Settignano, a little on this side of Ponte a Mensola (tramway, see p. 346).

On a hill-top to the S. E. of Fiesole lies the *Castello di Vincigliata*, belonging to Mr. T. Leader, an American, which has been restored and fitted up in a mediæval style, but is not occupied. Visitors are admitted on Sun. and Thurs. between 8 and 5 (attendant 1 fr.). Parts of the road ascending to it are very steep. It is within an hour's drive of Florence or $\frac{3}{4}$ hour's. walk from Ponte a Mensola. A footpath immediately to the left of the château crosses the depression beside a farm, and thence, at first ascending, afterwards descending to the left, leads us in a few minutes to the road from Ponte a Mensola to Fiesole (see above). — Circular drive from Florence viâ Fiesole and Vincigliata, see p. 428.

In the midst of a wood about 6 M. to the N. of Fiesole and a little to the right of the road from Florence to Bologna (about $\frac{2}{3}$ M. from the station of *Montorsoli* on the railway from Florence to Borgo S. Lorenzo) lies *Pratolino* (*Zocchi's Inn*, unpretending and moderate), a villa belonging to the former grand-dukes. The château, built by Buontalenti at the instance of Francesco de' Medici, son of Duke Cosimo I., for the reception of Bianca Cappello (p. 410), has long been in ruins; and almost the only relic of its former splendour is a colossal crouching figure (62 ft. high) representing the Apenninus. From Pratolino a delightful walk may be taken to ($1\frac{1}{2}$ hr.) the *Monte Senario* (2710 ft.), on the top of which is a Servite Convent (*Annunziata*), founded in 1234. The great terrace affords a splendid *Panorama of the surrounding mountains, with distant views of Fiesole and Florence, seen through the valley of the Mugnone. An excellent liqueur, 'Gemma d'Abeto', is made at the convent.

(H.) S. SALVI, about $\frac{3}{4}$ M. from the *Piazza Beccaria* (Pl. I, 6), is reached by following the *Via Aretina* for 12 min. (tramway to *Varlungo*, see p. 346) and then turning to the left into the *Via di S. Salvi*, which brings us in 3 min. to a doorway on the right (knock). Of the monastery of **S. Salvi**, mentioned as early as 1084, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence, only the remains are now extant. The district adjoining the *Campo di Marte* is still called 'Campo d'Arrigo'. The former refectory (adm. p. 349) contains a collection of old paintings belonging to the Florentine galleries and a well-preserved and finely-coloured *Fresco by *Andrea del Sarto* (1526-27), representing the Last Supper.

The painting 'is calculated to be seen at a burst on entering the door. . . . It is marvellous how the shadows cast by the figures, and the parts in them turned away from the light, keep their value; how the varied tints preserve their harmony'. — *C. & C.*

To the N.W. from the convent is the tramway to *Ponte a Mensola* (see above).

(I.) VALLOMBROSA. A visit to this celebrated monastery may be accomplished from Florence in one day; it is advisable, however, to pass the night at Vallombrosa, ordering the room in advance (in July and August). Those who leave Florence too late in the day to

go all the way to Vallambrosa will find tolerable quarters at Pelàgo. Carriage and pair (4 pers.) from Florence to Vallombrosa, 4-4 $\frac{1}{4}$ hrs., 40 fr., at *Ferd. Fabbrini's*, Locanda della Stazione in Pontassieve (see below); dearer in Florence. If the excursion includes Camaldoli and La Verna, 3-4 days will be required.

The train from Florence to Arezzo should be taken as far as Pontassieve (in 35-55 min.; fares 2 fr. 40, 1 fr. 70, 1 fr. 10 c.). From the central station near S. Maria Novella the train performs the circuit of the city, and stops at the station near *Porta Croce*, which may be more conveniently situated for some travellers than the principal station. It then skirts the right bank of the Arno. The valley soon contracts. 8 M. *Compiobbi*, a small village, lies in a richly-cultivated district, above which rise barren heights.

13 M. **Pontassieve.** — ALB. DEL VAPORE; LOCANDA DELLA STAZIONE; ITALIA. — OMNIBUS for Vallombrosa (3 hrs.) from the railway-station at 8.30 a.m., on the arrival of the early train from Florence; each person, there and back on the same day 6, returning on the next day 8 fr. One-horse carriage for 1 pers., 8 fr.; two-horse carr., 2 pers. 15, each additional pers. 6 fr., luggage 5 c. per kilogramme (2 $\frac{1}{2}$ lbs.); one-horse carr. to Stia 12, two-horse 24 fr.

Pontassieve, a small village at the confluence of the *Sieve* and Arno, formerly derived some importance from its situation on the high-road through the valley of the Sieve and over the Apennines to Forlì.

Quitting the railway-station, we follow the broad road to the right, which beyond the village crosses the Sieve and ascends the valley of the Arno. About 1 M. from Pontassieve, where the road forks, we keep to the left. From the second fork (1 $\frac{1}{2}$ M. farther) the left branch leads to the Consuma Pass and the Casentino (p. 433), the right follows the ridge to (3 M.) the village of *Pelago* (Locanda della Pace, bargaining advisable). The road describes a wide curve round the village to (2 $\frac{1}{4}$ M.) *Paterno*, formerly a monastery-farm, and thence ascends a picturesque gorge to the village of *Tosi*, 2 $\frac{1}{2}$ M. farther. The road ascends first through chestnut woods, then among firs, and about halfway up the *Pratomagno* mountain reaches (ca. 4 $\frac{1}{2}$ hrs. from Pontassieve) —

Vallombrosa (3140 ft.), situated in a shaded and sequestered spot. The monastery was founded about 1050, and the present buildings date from 1637. It was suppressed in 1869, and has since been occupied by the *R. Istituto Forestale*, the only advanced school of forestry in Italy. There are now only a few monks here, who celebrate service in the noteworthy church, and attend to the meteorological observatory. In the **Albergo della Croce di Savoia* (on the site of the former Foresteria), R. from 2 $\frac{1}{2}$, L. 1 $\frac{1}{2}$, A. 1 $\frac{1}{2}$, B. 1, luncheon 2 $\frac{1}{2}$, D. 4, pension 7 fr., in July and August 8-12 fr., wine and light extra.

The monastery of Vallombrosa was founded by *S. Giovanni Gualberto*, the scion of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life



to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of the age to follow the bloody law of retaliation. Descending one Good Friday from the church of S. Miniato near Florence, accompanied by armed followers, he suddenly encountered the assassin at a narrow part of the road. The latter fell at his feet and implored mercy. The knight, suddenly moved by a generous impulse, forgave his enemy, and resolved for ever to renounce the world and its passions. He accordingly retired to the cloister of S. Miniato; but finding the discipline there too lax, he betook himself to this lonely spot and founded Vallombrosa (comp. p. 424).

Il Paradisino (3336 ft.), a small hermitage situated on a rock, $\frac{1}{4}$ hr. to the left above the monastery, and now an annexe to the Alb. Croce (see p. 432; R. not very comfortable). The platform in front commands an admirable *Survey of Vallombrosa, which lies 266 ft. below, and of the broad valley of the Arno as far as Florence, half of the cathedral-dome of which is visible behind a hill. The horizon is bounded by the marble-hills of Carrara. — *Il Sortino*, another good point of view, is situated $1\frac{1}{4}$ M. to the S. of the monastery. We follow the road to the left of the inn, and after about $\frac{1}{2}$ M. take a footpath to the left, which traverses the wood, and reaches a projecting rock commanding an extensive view of the upper valley of the Arno. — Another pleasant walk may be taken on the road leading in the opposite direction from the inn along the mountain-slopes (to the *Consuma Pass*, see below).

The ascent of the *Secchiatta*, the N. summit of the *Pratomagno Chain*, from Vallombrosa occupies $1\frac{1}{2}$ -2 hrs. (guide not indispensable for experts). The path leads to the S.E. mostly through dense pine forest, to the summit. Fine *View. To the E. lies the green Casentino Valley, bounded on the N.E. by the lofty Monte Falterona, where the Arno rises; W. the fertile and richly-cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is visible in the extreme distance.

From the *Pratomagno* (5180 ft.; 4-5 hrs. from Vallombrosa, with guide) a steep path descends through woods and ravines ($1\frac{1}{2}$ hr.), skirting the brook *Solano*, passing *Cetica* and several other mountain-villages, and leading to the picturesque market-town of *S. Niccolò*, commanded by the ancient fort of that name, and situated at the confluence of the Solano and Arno, where the fertile Casentino expands. Carriage-roads lead from S. Niccolò to Poppi ($4\frac{3}{4}$ M.), and to Pratovecchio (4 M.; see below).

(K.) CAMALDOLI and LA VERNA. This fine excursion requires three days from Pontassieve or Vallombrosa. 1st Day, over the Consuma Pass to Stia and Pratovecchio; 2nd Day, direct or viâ the Falterona to Camaldoli; 3rd Day, by La Verna to Bibbiena, and thence by the evening-train to Arezzo. Those who omit the beautiful hill-walks in the Casentino visit Camaldoli and La Verna by carriage from Bibbiena. Comp. the *Guida Illustrata del Casentino* by C. Beni, published by the Florentine section of the Italian Alpine Club.

The road mentioned at p. 432 ascends past the old castle of *Diaceto* and the hamlet of *Borselli* to the *Consuma Pass*, about 10 M. distant, which may also be reached from Vallombrosa by a bridle-path (comp. above; guide necessary, 2 hrs.). The *Osteria della Consuma* ($10\frac{1}{2}$ M. from Pontassieve) is tolerable. The road skirts the lonely height of the *Monte Consuma* for 3 M.; the

summit of the hill (3435 ft.) lies to the right. Beyond (3 M.) *Casaccia* (two rustic inns) a view of the valley of the Arno is gradually disclosed. About 3 M. farther on, at *Scarpaccia*, the road to (2½ M.) Stia and to (2¼ M.) Pratovecchio diverges to the left from the high-road to Bibbiena. The station of the new railway to Arezzo (p. 435) lies between these two places.

Stia (1460 ft.; *Alb. della Stazione Alpina*, well spoken of), with an ancient, partly Romanesque church ('La Pieve'), and **Pratovecchio** (1410 ft.; *Alb. Bastieri*) are pleasant little towns with about 3000 inhab., well adapted as headquarters for excursions in the *Casentino*, or upper part of the Arno valley (guide 3-4 fr. daily, and his food). — About 1½ M. to the S.W. of Pratovecchio are the considerable ruins of the castle of *Romena*, mentioned by Dante (*Inf.* xxx).

From Pratovecchio a footpath leads to *Camaldoli* (about 9 M.) via *Moggiona*; another route, somewhat longer, passes *Casalino* and *Sacro Eremo* (see below). — The following is a fine but somewhat fatiguing round from Stia: past the ruined castle of *Porciano* to the *Source of the Arno* ('Capo d'Arno'; see Dante's 'Purgatorio' xiv.; 4265 ft.), 3 hrs.; thence to the summit of **Monte Falterona** (5410 ft.), which commands a wide*View, extending in clear weather from the Tyrrhenian Sea to the Adriatic; descent to the Alp *Stradella*, 1 hr.; via the *Poggio Scali* to the *Sacro Eremo* (see below) 4 hrs., back to Camaldoli ¾ hr. (in the reverse direction, from Camaldoli to the Falterona, 7 hrs.).

The suppressed abbey of **Camaldoli** (2700 ft.; **Grande Albergo*, pens. with wine 12 fr.) lies in a grassy valley surrounded by forest. It was founded soon after the year 1000 by St. Romuald, but frequently destroyed by fire and devastated by war, in consequence of which the church was re-erected in 1523, and again in 1763. The environs are wild and beautiful. A steep path ascends to (1¼ hr.) the *Sacro Eremo* (3680 ft.), a second monastery with hermitages, founded by St. Romuald in 1046.

The name of the place is said to be derived from *Campus Maldoli*, after a certain pious Count Maldolus, who presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity, and erudition extended throughout the whole of Italy, although the number of their cloisters was never great. Camaldoli, as well as Vallombrosa, lost its valuable library and many treasures of art through the rapacity of the French in 1808.

The *Views from the narrow mountain-ridge at the back of Camaldoli, especially from the summit which is not planted with trees, called the *Prato al Soglio*, are very extensive and beautiful. To the N.E. the houses of Forlì may be distinguished, still farther off the site of Ravenna, and in the extreme distance the glittering Adriatic; W. the chain of the Pratomagno and the green dales of Vallombrosa, the lower valley of the Arno as far as the Maremma of Pisa and Leghorn, and beyond them the Mediterranean. The spectator here stands on one of the summits of the 'backbone of Italy', whence innumerable mountains and valleys, as well as the two different seas, are visible.

Those who visit Camaldoli by carriage start at *Poppi* (see below), which lies about $7\frac{1}{2}$ M. to the S.W. (about 2 hours' drive).

FROM CAMALDOLI TO LA VERNA on foot. Pedestrians should select the beautiful but fatiguing route (with guide) vià the *Sacro Eremo* and the village of (2 hrs.) *Badia a Prataglia*, which lies on the road from Bibbiena to Cesena. Thence we proceed to (2 hrs.) *Corezzo* and descend along the stream of that name to ($\frac{3}{4}$ hr.) *Rimbocchi*, at its confluence with the *Corsalone*. We then ascend along the *Corsalone* and through plantations of oaks to ($2\frac{1}{4}$ hrs.) a stony upland plain, interspersed with marshes. Above this rises the abrupt sandstone mass of the **Verna**, to a height of 850 ft. On its S.W. slope, one-third of the way up, and 3660 ft. above the sea-level, is seen a wall with small windows, the oldest part of the monastery, built in 1218 by St. Francis of Assisi. The church, dating from 1264, contains an Annunciation by *Luca della Robbia*, and several other excellent reliefs in terracotta. In 1472 the monastery was entirely destroyed by fire. Beautiful forests are situated in the vicinity, from the openings in which imposing mountain-views are often enjoyed. One of the grandest points is the **Penna della Verna* (4165 ft.), or ridge of the Verna, also known simply as *l'Apennino*, 'the rugged rock between the sources of the Tiber and Arno', as it is called by Dante (*Paradiso* xi., 106). Near the monastery are the *Luoghi Santi*, a number of grottoes and rock-hewn chambers in which St. Francis once lived.

To the S., not far from the monastery, is situated the ruined castle of *Chiusi*, occupying the site of the ancient *Clusium Novum*, where Ludovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 6th March, 1475, at *Caprese*, in the valley of the *Singorna* in the vicinity, but in 1476 his parents removed to *Settignano*, in the vicinity of the quarries.

We may descend from La Verna to Bibbiena (see below; ca. $7\frac{1}{2}$ M.), by a steep road in about 2 hrs.

FROM STIA-PRATOVECCHIO TO AREZZO, 28 M., railway in 2 hrs. (fares 5 fr. 10, 3 fr. 60, 2 fr. 30 c.), descending the Arno valley. Beyond (4 M.) *Porrena*, the first station, the train passes the ancient church of *Campaldino*, where in a sanguinary conflict, on 11th June, 1289, Dante distinguished himself by his bravery, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibellines. — $5\frac{1}{2}$ M. **Poppi**, on a hill (1425 ft.) rising to the right above the Arno, commanded by the lofty tower of a castle built in 1274. Road to Camaldoli, see above.

9 M. **Bibbiena** (*Alb. Amorosi*), the birthplace of Bernardo Divizio, afterwards Cardinal Bibbiena (1470-1520), the patron of Raphael, is prettily situated on a hill rising from the Arno (carr. from the station to the town $\frac{1}{2}$ fr.). A little to the N. is the domed church of the former convent of *Madonna del Sasso*, in which the axis of the choir forms an angle with that of the nave. The church contains a good altarpiece and some fine terracotta carving. —

Bibbiena is the starting-point for those who visit La Verna by carriage (with one horse 8 fr.).

13 M. *Rassina*, with a silk factory; 15½ M. *S. Mama*; 19½ M. *Subbiano*; 23 M. *Giovi*. The train now quits the valley of the Arno and traverses the rich *Val di Chiana* to —

28 M. **Arezzo** (*Vittoria*; *Inghilterra*; *Stella*, with good trattoria), the ancient *Arretium*, a town with 12,000 inhab., and a provincial capital. It possesses several interesting churches. That of *S. Francesco* contains frescoes of the 15th century, by Piero della Francesca in the choir. *S. Maria della Pieve*, of the 9th cent., has a tower and a façade of the 13th century. The *Cathedral*, a remarkable specimen of the Italian Gothic style, begun in 1277, is embellished with several beautiful stained-glass windows and well-sculptured monuments. The *Museum* contains a palæontological collection, Roman and Etruscan antiquities, and fine majolica of the 16th century. For a more detailed account of Arezzo, and thence to Perugia, etc., see *Baedeker's Central Italy*.

List

of the most important Artists mentioned in the Handbook, with a
note of the schools to which they belong.

Abbreviations: A = architect, P. = painter, S. = sculptor, ca. = circa, about; Bol. = Bolognese, Bresc. = Brescian, Crem. = Cremonese, Flor. = Florentine, Ferr. = Ferrarese, Gen. = Genoese, Lomb. = Lombardic, Mil. = Milanese, Mod. = of Modena, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Rav. = of Ravenna, Rom. = Roman, Sien. = Sienese, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

The Arabic numerals enclosed within brackets refer to the art notices throughout the Handbook, the Roman figures to the Introduction.

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| <p><i>Abbâte, Niccolò dell'</i>, Lomb. P., 1512-71. — (180).
 <i>Agnòlo, Baccio d'</i>, Flor. A., S., 1462-1543. — (xlv).
 <i>Alamannus, Joh. (Giovanni d'Alamagna, Giov. da Murano)</i>, Ven. P., middle of the 15th cent. — (205).
 <i>Alba, Macrino d'</i>, Lomb. P., about 1500. — (30).
 <i>Albani, Franc.</i>, Bol. P., 1578-1660. — (284).
 <i>Alberti, Leon Batt.</i>, Flor. A., 1405-72. — (xl. 353).
 <i>Albertinelli, Mariotto</i>, Flor. P., 1474-1515. — (lvi. 354).
 <i>Alessi, Galeazzo, A.</i>, follower of Michael Angelo, 1500-72. — (xlv. 62).
 <i>Alfani, Orazio</i>, Flor. P.; imitator of Raphael, 1510-83.
 <i>Algar di, Al.</i>, Bol. S., A., 1602-1654.
 <i>Allegri, Ant.</i>, see <i>Correggio</i>.
 <i>Allòri, Aless.</i>, Flor. P., 1535-1607. — (354).
 <i>—, Cristofano (foro)</i>, Flor. P., 1577-1621. — (lx. 354).
 <i>Allighieri da Zevio</i>, Ver. and Pad. P., second half of the 14th cent. — (xxxix).
 <i>Alunno, Niccolò, da Foligno</i>, Umbr. P., ca. 1430-1502.
 <i>Amadeo (Amadio), Giov. Antonio</i>, Lomb. S., ca. 1447-1522. — (xlviii).
 <i>Amerighi</i>, see <i>Caravaggio</i>.
 <i>Ammanati, Bart.</i>, Flor. A., S., 1511-92. — (xlv).
 <i>Angelico da Fiesole, Fra Giov.</i>, Flor. P., 1387-1455. — (l. 354).
 <i>Anguissola (Anguisciola), Sofonisba d'</i>, Crem. P., 1535-1626. — (146).</p> | <p><i>Anselmi, Michelangelo</i>, Lucca P., ca. 1491-1554.
 <i>Arca, Nicc. dell'</i>, Bol. S., d. 1494.
 <i>Arezzo, Niccolò d' (Nicc. di Piero Lambertini)</i>, Flor. S., ca. 1400.
 <i>Arnolfo di Cambio</i>, see <i>Cambio</i>.
 <i>Arpino, Cavaliere d' (Gius. Cesari)</i>, Rom. P., ca. 1560-1640. — (lix).
 <i>Aspertini, Amico</i>, Bol. P., c. 1475-1552.
 <i>Avanzi, Jacopo degli</i>, Bol. P., 2nd half of the 14th century.
 <i>—, Jacopo</i>, Pad. P., 2nd half of the 14th cent. — (xxxix).
 <i>Bacchiacca (Fran. Ubertini)</i>, Flor. P., 1497-1557.
 <i>Baccio d'Agnolo</i>, Flor. A. and S., 1462-1543. — (xlviii).
 <i>Badile, Ant.</i>, Ver. P., 1480-1560.
 <i>Bagnacavallo (Bart. Ramenghi)</i>, Bol. and Rom. P., 1484-1542. — (lviii. 284).
 <i>Baldovinetti, Alessio</i>, Flor. P., 1427-1499.
 <i>Bambaja, il (Agostino Busti)</i>, Mil. S., ca. 1470-?. — (xlviii. 92).
 <i>Bandinelli, Baccio</i>, Flor. S., 1493-1560. — (liii. 354).
 <i>Bandini, Giov. (G. dell'Opera)</i>, Flor. S., pupil of the last, 2nd half of the 16th century.
 <i>Baratta, Franc.</i>, S., pupil of Bernini, d. 1666.
 <i>Barbarelli, Giorgio</i>, see <i>Giorgione</i>.
 <i>Barbari, Jac. de'</i>, Ven. P., c. 1500.
 <i>Barbieri</i>, see <i>Guercino</i>.
 <i>Baroccio, Federigo</i>, Rom. P., follower of Correggio, 1528-1612.
 <i>Barozzi, Giac.</i>, see <i>Vignola</i>.</p> |
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- Bartolommeo della Porta, Fra*, Flor. P., 1475-1517. — (lvi. 354).
- Basaiti, Marco*, Ven. P., ca. 14?-1521.
- Bassano, Franc. (da Ponte)*, father of Jacopo, Ven. P., ca. 1500. — (197. 206).
- , *Jacopo (da Ponte)*, Ven. P., 1510-1592. — (197. 206).
- , *Leandro (da Ponte)*, son of Jacopo, Ven. P., 1558-1623. — (197. 206).
- Bazzi, Giov. Ant.*, see *Sodoma*.
- Beccafumi, Domenico*, Sien. P., 1486-1551.
- Bezarelli, Ant.*, Mod. S., 1498?-1565. — (xlviii. 271).
- Bellini Gentile*, brother of Giovanni, Ven. P., 1421-1507. — (l. 205).
- , *Giovanni*, Ven. P., 1426-1516. — (l. 205).
- , *Jacopo*, father of Giov. and Gentile, Ven. P., 140?-1464. — (li. 205).
- Bellotto*, see *Canaletto*.
- Bembo, Bonifazio*, Crem. P., after 1450.
- Benedetto, Pietro di*, see *Francesca, Piero della*.
- Beretini, Pietro*, see *Cortona*.
- Bergamasco, Guglielmo*, Ven. A., 1st half of the 16th century.
- Bernini, Giov. Lorenzo*, Rom. A., S., 1589-1680.
- Bertoldo di Giovanni*, Flor. S., d. 1491.
- Betti, Bernardino*, see *Pinturicchio*.
- Bianchi Ferrari, Ferr.* and *Mod. P.*, d. 1510.
- Bibbiena, Ant. Galli da*, Bol. A., 1700-74.
- Bigio, Franc.*, see *Franciabigio*.
- Bigordi*, see *Ghirlandajo*.
- Bissolo, Piér Franc.*, Ven. P., ca. 1492-1530.
- Boccaccino da Cremona the Elder*, Crem. P., ca. 1460-1518. — (146. 218).
- Bologna, Giov. da*, or *Giambologna (Jean de Boulogne, from Douai)*, S., 1524-1608.
- Boltaffio (Beltraffio), Giov. Ant.*, Mil. P., pupil of Leonardo, 1467-1516. — (92).
- Bonannus, Pisan A., S.*, towards the end of the 12th cent. — (319).
- Bonascia, Bart.*, Mod. P., ca. 1440(?) - 1527.
- Bonifazio the Elder*, d. 1540, *the Younger*, d. 1553, *the Youngest*, ca. 1555-79, Ven. P. — (lix. 206).
- Bonsignori, Franc.*, Ver. P., 1455-1519.
- Bonvicino*, see *Moretto*.
- Bordone, Paris*, Ven. P., 1500-70. — (lix. 206).
- Borgognone, Ambrogio, da Fossano*, Mil. P., 1455?-1524?
- Botticelli, Aless.* or *Sandro*, Flor. P., 1446-1510. — (l. 353).
- Bouts, Dirk*, Dutch P., d. 1475.
- Bramante, Donato, A.*, 1444-1514. — (xliii. xlv. 92).
- Bregni or Rizzi, Antonio, Lorenzo, Pietro*, Ven. S., 15th cent. — (205).
- Bril, Paul*, Flemish P., 1556-1626.
- Briosco*, see *Riccio*.
- Bronzino, Angelo*, Flor. P., ca. 1502-72. — (lvi. 354).
- Brunelleschi (Brunellesco), Filippo*, Flor. A., S., 1379-1446. — (xlv. 353).
- Brusaporci (Dom. Ricci)*, Ver. P., 1494-1567.
- Buffalmacco*, Pisan, P., ca. 1300. — (319).
- Bugiardini, Giuliano*, Flor. P., 1475-1554.
- Buon, Bart., the Elder*, son of Giovanni, Ven. A., S., 15th cent.
- , *Bart. (the Younger) Bergamasco*, Ven. A., after 1500.
- , *Giovanni*, Ven. A. and S., 15th cent.
- , *Pantaleone*, son of Giovanni, Ven. A. and S., 15th cent.
- Buonarroti*, see *Michael Angelo*.
- Buonconsiglio, Giov.*, surnamed *Marescalco*, Vic. P., ca. 1497-1530. — (185).
- Buontalenti, Bern.*, Flor. A., 1536-1608.
- Busti, Agost.*, see *Bambaja*.
- Caccini, Giov. Batt.*, Flor. A., 1562-1612.
- Calendario, Fil.*, Ven. A., S., middle of the 14th cent.
- Calìari or Cagliari, Benedetto*, brother of P. Veronese, 1538-98.
- , *Carletto*, son of P. Veronese, Ven. P., 1572-96.
- , *Gabriele*, son of P. Veronese, Ven. P., 1568-1631.
- , *Paolo*, see *Veronese*.
- Cambiàso, Luca*, Gen. P., 1527-85. — (62).
- Cambio, Arnolfo di*, Flor. A., S., 1240-1311. — (353. 319).
- Campagna, Girolamo*, Ven. S., pupil of Jac. Sansovino, 1552-1623. — (205).
- Campagnola, Dom.*, Pad. P., ca. 1511-64.
- Campi, Ant.*, son of the following, Crem. P., d. ca. 1591.
- , *Galeazzo*, Crem. P., 1475-1536.
- , *Giulio*, son of the preceding, Crem. P., ca. 1502-72.
- Campione, Marco di*, Lomb. A., end of the 14th century. — (112. 142).
- Canaletto (Antonio Canale)*, Ven. P., 1697-1768. — (206).
- (*Bern. Bellotto*), Ven. P., 1724-80. — (206).
- Canova, Antonio*, S., 1757-1832. — (198).
- Capponi, Raffaellino*, see *Garbo*.
- Caracci*, see *Carracci*.

- Caravaggio, Michaelangelo Amerighi da*, Lomb. and Rom. P., 1569-1609.
 —, *Polidoro Caldara da*, Rom. P., 1495-1543. — (lvii).
Cariani, Giov. (Giov. Busi), Bergam. and Ven. P., after 1500.
Caroto, Giov. Franc., Ver. P., 1470-1546. — (lviii).
Carpaccio, Vittore, Ven. P., ca. 1470?-1519. — (205).
Carpi, Girol. da, Ferr. P., 1501-68.
Carracci, Agostino, Bol. P., 1558-1601. — (284).
 —, *Annibale*, brother of Agostino, Bol. P., 1560-1609. — (lx. 284).
 —, *Antonio*, son of Agostino, Bol. P.
 —, *Lodovico*, Bol. P., 1555-1619. — (284).
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Castagno, Andrea del, Flor. P., 1390-1457.
Castiglione, Benedetto, Gen. P., 1616-70. — (62).
Catena, Vincenzo, Ven. P., d. 1531. — (205).
Cavazzola (Paolo Moranda), Ver. P., 1486-1522. — (168).
Cavedoni, Giac., Bol. P., 1577-1660.
Cellini, Benvenuto, Flor. S. and goldsmith, 1500-72.
Cesari, Giuseppe, see *Arpino*.
Cignani, Carlo, Bol. P., 1628-1719.
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Cima (Giov. Batt. C. da Conegliano), Ven. P., ca. 1489-1508. — (205).
Cimabue, Giov., Flor. P., 1240?-1302? — (xxxvii. 353. 319).
Cione, Andrea di, see *Orcagna*.
Cioni, Andrea de, see *Verrocchio*.
Cittadella, see *Lombardi, Alf.*
Civitali, Matteo, Lucca, S., 1435-1501. — (xlvi. 329).
Claude le Lorrain (Gellée), French P., 1600-82.
Clementi, Prosp., S. in Reggio, pupil of Michael Angelo, d. 1584. — (263).
Clovio, Don Giulio, miniature P., pupil of Giul. Rom. 1498-1578.
Conegliano, Giov. Batt. da, see *Cima*.
Correggio (Antonio Allegri da), Parm. P., 1494?-1534. — (lviii. 265).
Cortona, Pietro (Berettini) da, Flor. A. P., 1596-1669.
Cosimo, Pièro di, see *Pièro*.
Cossa, Franc., Ferr. and Bol. P., 147?-148? — (277).
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CARTA FERROVIARIA

ITALIA.
Scala 1:7.000.000

Kilometri.
0 50 100

Principali.

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| 1 Torino | 20 Genova |
| 2 Novara | 21 1° e 2° Marittimo |
| 3 Milano | 22 Genova |
| 4 Sesto | 23 Palermo |
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| 15 Livorno | 34 Genova |
| 16 Pisa | 35 Livorno |
| 17 Roma | 36 Firenze e Livorno |
| 18 Venezia | 37 Venezia |
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